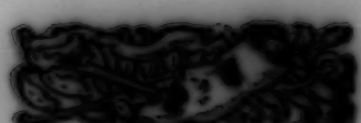


THE NEW YORK



DRAWNATIC MIRROR.

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PRICE TEN CENTS.

THEATRICAL POSTERS

BY STEPHEN FISKE

Originally, the poster was just what the word implies—a notice affixed to a post, so as to attract the attention of the public to the information thus placarded. There was no other means of advertising then, and this method is still used in sparsely settled localities. Lost, found, stolen and strayed notices came first; then local news, government orders and general news, as of great victories, were thus posted. Long before the world had any mail facilities, except special couriers, the public offices in which bulletins were posted were called post-offices, and we get a number of words, such as post-road, post-boy and postal, from the original poster. Yet the dictionaries treat the poster with scant ceremony, defining it as a large bill or advertisement, and, although the history of posters, from the written notices of early times down to the gorgeously colored and artistically designed pictures of the present day, could not fail to be most interesting, the encyclopedias ignore the subject. Even now a well-informed man is said to be posted—that is, he knows all the news which would formerly have been affixed to public posts.

The first poster on record was as sensational as any devised for modern melodramas; but, curiously enough, it was intended to frighten off the public, instead of attracting them. The flaming sword which guarded the entrance to the Garden of Eden was the original poster, and posters of flame are still in vogue and may be seen, any evening, over the entrances to our theatres. The antiquity and the conservatism of the poster are thus demonstrated.

Aside from the official notices of auctions, the poster is now almost completely monopolized by amusement managers. Very few business firms put out posters. Those that do are mostly interested in patented goods and medicines, and their posters are generally painted. Only a few years ago, every fence, every rock, every barn along the lines of travel were adorned—or disfigured—with these painted posters. The law interfered to protect the landscapes, and competition ran up the prices of fence and barn privileges, so that this system of posting cured itself. Weekly newspapers and cheap clothiers were the largest patrons of the system, and advertising companies were formed to carry it out. The fact that it has been discontinued is a proof that it did not pay. The *Herald* spent a fortune to post the announcement that it was reduced to two cents, but raised its price to three cents before the paste upon the posters had dried.

Generally speaking, the best business firms do not advertise by means of posters, and hence the poster has come to be considered a sign of weakness. For example, the publishers of a worthless sensational book, or the manufacturers of cheap bogus jewelry, or the dealers in clothing warranted to hold together until the first rain, will cover the fences and walls with posters; but Harper and Brothers, Tiffany and Gunther's Sons would consider such bills derogatory. Does not the same rule apply to first-class theatres? To post or not to post?—that is the question which every manager has to ask himself, sooner or later. The answer to it depends very much upon location, and still more upon the style of entertainment presented. What would a traveling circus be without its posters? They are frequently the best part of the show.

This reminds me that the picture poster is impersonal. The County Council of London has been attempting to regulate picture posters on the ground that some of them are indecent. Our own country towns often make the same complaint. Last week, aprons of yellow paper were pasted over the variety posters in Syracuse. But, just as there never are such lions, tigers, horses and elephants as those depicted upon the circus bills, so the alleged indecent posters are fancy sketches, not photographs. They have no more to do with individuals than the statues of ancient

Greece and Rome, or the paintings of the old masters. When Hendrik Hudson was being advertised, the poster of a plump girl, attired in red tights and a bewitching smile, was labelled Fay Templeton; but, in a month after, the same suggestive picture was displayed as the portrait of Annie Boyd. The stage never has such exquisitely formed women and such handsome, lambrequined-shouldered men as may be seen on the picture bills. Such posters are works of imagination, and are no more to be condemned as indecent than the billowy beauties of Rubens.

A peculiarity of posters which has never been satisfactorily explained is that the new ones disappear promptly, while the old ones remain forever. Let any manager go to the expense of a stand of bright, new bills. They are daily inspected, and the printer, the bill-poster, and the man who owns the fence or brick pile are paid. Then, magically, the bills disappear. The rain has washed them down; the goats have eaten them; the boys have torn them; everybody concerned has a plausible excuse for their disappearance; but the fact remains that they have to be renewed and paid for all over again. On the other hand, if the manager takes a tour of inspection, he will find numbers of his last season's bills in splendid preservation, conspicuously displayed. The poster-reading public are urged to come to his theatre and see a play which has long since been taken off the stage. Antony and Cleopatra is proudly paraded as his great success, when he is running *The Middleman*, or the posters summon people to applaud *The Wife*, when he is anxious to have them come and enjoy *The Idler*. This is not an instance of the survival of the fittest. It is only a part of the annoying uncertainty which pervades the whole business of modern posting.

In Paris, where they do some things better than elsewhere, the government regulates the posters. They can be of only a certain size—about as large as our window bills—and they must be displayed only at fixed points, say on the kiosks or on designated corners. This prevents rivalry between the amusement managers, and materially diminishes their expenses; but it also destroys most of the value of the poster. What people see, every day, in the same place, they end by not seeing at all. Nobody thinks of looking at a Paris poster for news about the theatres. He who wants information about the piece or the prices consults the daily papers.

London puts posting upon a different footing. It is the city of posters. Walls, fences, boardings, the sides of houses and boards in front of the shops are covered with bills. Each manager tries to get the largest letters and the gaudiest colors. Some of them have their printing done in America, because it is not only more artistic but on a mammoth scale. A gigantic head of Lydia Thompson, twenty times the size of life, once set all London talking, and turned English color-printers green with envy. In my day, an arrangement was made between leading London managers by which certain colors were identified with certain theatres. Thus the posters for the St. James's had black letters on green paper; those of the Prince of Wales's, blue on white; those of the Adelphi, red on yellow. But this arrangement did not last long, nor was it strictly observed while it lasted; for, as soon as one manager would hit upon an especially effective poster, other managers would imitate it.

Bill-posting in London has gradually been monopolized by Willing and Co. In one respect, this is an advantage. Formerly, there were rival firms, and, unless a manager paid tribute to them all, they would cover up each other's posters. I have caught them at this work, both in London and New York; but, there as here, the bill-posters have political influence, the laws are lax in protecting merely temporary property and the effort to convict and punish the offenders cost more than it was worth. Even with a monopoly, there are tricks of the trade. Willing did printing and was the agent for galvanized iron signs, and the philosophical manager soon observed that his bills were much better posted and lasted much longer when he had them printed at the Willing establishment

and purchased the iron signs for permanent advertisements. However, I do not mean to charge that the coincidence was unfair; for the original Willing was as generous as he was enterprising. If he took a fancy to an actor, and that actor took a benefit, not only all London, but all Brighton, would be superbly billed without a penny of expense to the favorite. Several English stars owe much of their popularity to Willing's kindness. I have known him to send hundreds of miles to cover some country town with their paper, gratis, as a pleasant Sunday enterprise.

John Hollingshead was the first London manager to dispense with posters. Although every other theatre in London had them, and even the Royal Italian Opera put bill-boards in front of the principal shops, he undertook to run the Gaiety Theatre without them. He knew all about posters, their uses and abuses, their expense and their attractions; for he had graduated from the Alhambra. But Hollingshead was originally a newspaper man, and the Gaiety Theatre was owned by Lawson, of the *Daily Telegraph*, and he determined to show that newspaper advertisements were sufficient for any theatre. The attempt was admirable; but it did not succeed. I do not say that the absence of posters made the sacred lamp of burlesque burn dimly at the Gaiety; but the new theatre did not become popular until J. L. Toole appeared there as a star. Hollingshead would not pay for posters; but Toole did. He had an interview with Willing, and, the next Sunday, London was all white and blue with the name of Toole in immense letters. Then, for the first time, the Gaiety was crowded. Was this due to the posters or to Toole's acting? It is useless to discuss this question, because Toole and posters are identical. One could as well think of Toole without a poster as of Edwin Booth with a sixty-sheet picture bill of the fencing scene in *Hamlet*.

Hollingshead wrote his own newspaper advertisements, and they were very clever. He argued with the public; invented ingenious phrases; forced all sorts of quarrels upon the authorities about theatrical buildings, liquor licenses and the licensing of plays, and put his facts into the Gaiety advertisements. But, after his experience with Toole, he conceded so far as to keep up the Gaiety bill-boards, which are small posters outside the shops and answer to our window-bills.

At the Fifth Avenue Theatre, I tried the experiment of doing without posters when I produced a new play by Boucicault. The business dropped terribly; but that may have been the fault of the play, which turned out to be neither new nor good. At any rate, it made me feel about posting as one feels about such superstitions as thirteen at table, spilling the salt and whistling the *Macbeth* music—there may be nothing in it; but one cannot afford to take any risks. So, when I had to return to the Star system, I billed New York for all it was worth. The business was not very much better—that was the era of bad business—but the consciousness that no stone nor fence had been left unturned was, in a measure, comforting.

Bill-posting in New York is better regulated now than it was then. Nahon, down town, and Van Buren, in Harlem and the annex district, divided the city between them. They were as fair and square as the rowdies down town, and the goats, up town, would permit; but the printers profited more by the posters than the management. Besides these two firms, there were three others which did great mischief. Refuse to employ them, and they would cover all your regular bills. One of them threatened to post the Union Square bills upon the doors of Daly's Theatre, and he did it. Local politicians protected these roughs and blackmailers. They would fight rival bill-posters, and killed two of them in Brooklyn. I got out a search-warrant, and found thousands of dollars' worth of theatre bills which they had sold to a paper dealer. During election week every theatre poster was plastered over with the names of the candidates. To complain was useless. It was the custom of the trade. These outrages have forced managers to buy their own fences, boards and brick pile pri-

leges, so that covering other people's bills is now legally a misdemeanor.

But, after thirty years' experience, on both sides of the Atlantic, my opinion is that posters in large cities are a nuisance. They do not improve the appearance of the streets. It is doubtful whether they attract anybody who would not otherwise have come to the theatres. They are expensive. They bring upon a manager a train of other evils, such as bill-board pirates and the open sale of bill-board tickets under the regular prices. In the country towns, they may still be useful, as they were originally, when the only means of communication with the inhabitants was to fasten a notice to a post or send out a crier with a hand-bill—which, by the way, was the origin of our modern street-parades. But, in the principal cities, posters are now replaced by the newspapers, which tell the public all about the theatres, three times over, in every issue. At the head of the editorial column is a theatrical directory. In the news columns is the theatrical gossip—mostly wrong, but no matter. On the advertisement pages is the manager's own report of what he has to show. Where so many newspapers are thus treading the public, the only possible use of the poster is as a reminder, a hint, a jog to the memory. Is it worth its price for this purpose?

Both as Wallack's and as Palmer's theatre, one of our leading houses, has had no posters until last week, when bills were put out for *The Middleman*. I asked Manager Palmer whether he intended to cover the whole city. "Why, it is already covered," he replied; "and do you mean to say that you haven't seen the bills?" I go about as much as the average New Yorker, and I had not yet noticed any of Palmer's posters. This is one of the annoyances of the system. Send an inspector, and he will find your bills in the best places—especially if he takes the bill-poster along with him to point them out. Take a drive and look for yourself, and the bills will have vanished as if by magic. Yet, when you despatch another inspector, the next day, he will bring you a long list of the bills on stands, fences and boards. Rightly or wrongly, the manager feels that he is being humbugged and swindled. The expenses are heavy; the annoyances great; the returns, if any, cannot be discriminated from the business brought by the newspapers.

An ornate, conspicuous, public building like a theatre ought to be its own poster and advertise itself. Our leading hotels and stores never think of putting out posters, and why should the leading theatres? If the daily papers would charge reasonable rates for theatrical advertisements, instead of oppressive extra rates, so that the managers could give the cast of their pieces in full, the prices, and, perhaps, in some papers, a picture of a scene or a star, the press, the profession and the public would be benefited and the newspapers would entirely supersede theatrical posters.

NEXT WEEK:

The Relations of Actor and Dramatist

BY W. H. CRANE.

SPECIAL NOTICE.

Hereafter the advertising pages of the *THEATRICAL MIRROR* will be closed at an earlier hour than formerly.

Pages 2, 3, 6, 7, 10, 11, 14 and 15 will be sent to press at 6 P. M. on Monday. Advertisements intended for the last forms cannot be inserted if received later than 9:30 A. M. on Tuesday.

Changes for professional cards. Managers' Directory, and standing advertisements must be sent to this office before 2 P. M. on Monday.

Arrangements were perfected last week to publish *THE MIRROR* on Wednesday in Boston, Albany, Philadelphia, Baltimore, Washington and all Eastern towns and cities within twelve hours' distance from New York.

THE NEW YORK DRAMATIC MIRROR

THE ORGAN OF THE AMERICAN THEATRICAL PROFESSION.

PUBLISHED EVERY WEDNESDAY
At 121 E. 12th Avenue, corner of Twenty-first Street.HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

ADVERTISEMENTS:

Twenty-five cents per agate line.
Professional cards, \$2 per line for three months.
Two-line ("display") professional cards, \$3 for three months; \$5 for six months; \$8 for one year.
Managers' Directory cards, \$1 per line for three months.
Open Time announcements, 50 cents for one date and 25 cents for each additional date—one insertion.
Reading notices (marked "R") 50 cents per line.
Advertisements received until 2 P. M., Tuesday.
Terms cash. Rate cards and other particulars mailed on application.

SUBSCRIPTION:

One year, \$24; six months, \$12; three months, \$6.25.
Payable in advance. Single copies, 10 cents.
Foreign subscription, \$5 per annum, postage prepaid.

The Dramatic Mirror is sold in London by our agents, the International News Company, Bream's Building, Chancery Lane; at Lou's Exchange, 40 Chancery Cross, and at American Newspaper Agency, 5 King William Street. In Paris at the Grand Hotel Kiosques and at Breston's, 17 Avenue de l'Opera.

The Trade supplied by all News Companies.
Remittances should be made by cheque, post office or express money order, postal note or registered letter, payable to The New York Dramatic Mirror.

The Editor cannot undertake to return unsolicited manuscripts.
Entered at the New York Post Office as Second Class Matter.

NEW YORK - - NOVEMBER 29, 1890

The Mirror has the Largest Dramatic
Circulation in America.

CURRENT AMUSEMENTS.

BROADWAY—THEATRE, 8 P. M.
BOJOU THEATRE—A TUNIS SHER, 8 P. M.
CASINO—FOUR JOURNALS, 8 P. M.
FOURTH AVENUE—THEATRE—BLUE JEANS, 8 P. M.
FIFTH AVENUE—THEATRE—MR. AND MRS. CARROLL, 8 P. M.
GARDEN THEATRE—SUNSET AND THE BLUE, 8 P. M.
GRAND OPERA HOUSE—SHERWOOD, 8 P. M.
H. & JACOB'S THEATRE—A ROYAL PANG, 8 P. M.
KENTON AND BIAL'S—VAUDEVILLE COMEDY, 8 P. M.
LUXEM THEATRE—THE IDEAL, 8 P. M.
MADISON SQ. THEATRE—A PAIR OF SPECTACLES, 8 P. M.
NEW PARK—THE INSPECTOR, 8 P. M.
PALMER'S THEATRE—THE MIDDLEMAN, 8 P. M.
PROCTOR'S THEATRE—THE STITCHES, 8 P. M.
PROCTOR'S THEATRE—MEN AND WOMEN, 8 P. M.
STAR THEATRE—THE SENATOR, 8 P. M.
TONY PASTOR'S THEATRE—VARIETY, 8 P. M.
WINDSOR—A PAIR OF SPECTACLES, 8 P. M.

MUSIC IN MODERATION.

OUR friend, the *Evening Post*, has begun a crusade against what is called "incidental music." It protests that the introduction of music for the purpose of heightening the effect of certain scenes in a play is an inartistic impertinence, destructive to the illusion, and quite out of harmony with the truth that should pervade dramatic representations.

In a measure, we agree with the *Post*. Often the "incidental music" irritates and annoys the spectator, who does not wish his observance of the acting interrupted by the droning of cellos or the trembling of violins. There are moments in some performances when the orchestra's undertone distracts the thought and racks the nerves, and it is then that the objections urged by our contemporary fit the case exactly.

But we do not think that the orchestral accompaniment should be banished entirely. On the contrary, provided it is used moderately and judiciously, frequently it may be utilized effectively, and without doing violence to the sticklers for pure, unadulterated art. We must not forget that music has been recognized always as the drama's sister; that from the day of Thespis down to the present time, it has been employed continuously as an accessory to theatrical performances, and that that relation has met the approval of artists and auditors.

That it is frowned upon at the Théâtre Français is not by any means conclusive evidence of its unfitness in a theatre devoted to the best class of plays. There are many finicky customs observed at the House of Molière that are more whimsical than logical, and we need give little weight to that precedent in this connection. We do not believe that the superficial Paris public really imagines that the absence of "incidental music" gives a higher value to the representations on the stage of its historic theatre.

Plays of the order variously denominated "legitimate" or "standard" by the profession are not, as a rule, bettered by orchestral accompaniments. Here the solemnity or the grandeur of the theme and the literary or

poetic quality of the text preclude the possibility of introducing music in the scenes that do not specifically call for it without impairing the effect. The disagreeable results of disregarding this fact are shown in Mr. Irving's SHAKESPEAREAN productions, wherein the orchestra, allied with the scene-painter and the gasman, conspire to seduce the senses and lull the brain into somnolence.

But in dramas of the modern style and in melodramas (music-dramas) especially, the orchestra can be, and is, used as an effective auxiliary to the acting. The best of these plays make no serious appeal to the intellectual faculties; their aim is to furnish diversion by exciting the emotions or titivating the senses. Whatever the brush of the painter, the "medium" of the calcium light man and the instrument of the musician can do to aid in touching the sensibilities and strengthening the spell that the playwright and actors seek to weave, is permissible. It is beyond question that the spectator's feelings are sooner stirred by scenes of terror, grief, madness or sacrifice when the action is aided by "incidental music," ingeniously and discreetly introduced. One strain of music often will affect us so that our emotions quiver with the premonition of a moving event or a startling catastrophe.

No; let us continue to have "incidental music," at the proper times and in the proper places. The captious may sneer at it and proclaim it "bad form." But it is an institution of our theatre; it has a significance and a potency of its own; it is a comfort and support to the actor. Of course it is not "realistic," in the sense that music accompanies the dramas of actual life; but, then, we must bear in mind that nothing in the mimic life of the stage is "real" in the strict meaning of the word, and that the mirror which the stage holds up to contemporary nature reflects only the image and not the thing itself. Its province is to make its reflections as acceptable as possible by every art over which its votaries have command. Its province is not to give us photographic views of life.

THE LAST WEEK.

ADVERTISEMENTS for the Christmas Number of THE MIRROR cannot be inserted after this week. Many pages are in press now and the rest must be printed next week.

The list of contributors to the Christmas MIRROR for 1890 will be published in our coming issue. It will be found thoroughly representative of the talent and skill of the profession in its every branch, combined with the names of writers prominent in literary and journalistic circles.

Pictorially this holiday number will be far in advance of its predecessors.

A BOX-OFFICE BATTLE.

MANAGER FROHMAN will persist in his effort to obtain the mastery of the Fifth Avenue box-office during the engagements of the KENDALS at that theatre. He will carry his application to a higher court in the expectation of securing a favorable decision.

As Mr. FROHMAN rents the Fifth Avenue from Mr. MINER, and as he solely is interested in the pecuniary phase of the management, his effort to control the sale of seats and to keep them out of the hands of the speculators cannot fail to be understood and appreciated by the public.

It is true that Mr. FROHMAN's contract gives the box-office into Mr. MINER's keeping, but that arrangement was made under the reasonable supposition that tickets would be sold in the regular way to the public. Mr. FROHMAN's discovery of the alleged abuse to which this privilege had given rise warranted him in taking legal action to remedy the matter.

The judge who denied Mr. FROHMAN's application approved the motive which actuated his step, but declined to interfere on the ground that it was the public and not Mr. FROHMAN that was injured by the speculators' relations with the box-office.

We think that this view of the case was erroneous. The public does not enjoy paying tribute to the speculative sharks, and the exaction of that tribute for tickets to a theatre rented by Mr. FROHMAN and occupied by his attraction is calculated, we submit in all fairness, to damage the manager in the public's

esteem and favor. In the public's mind he is responsible for the extortion—not Mr. MINER—and that is certainly an injustice and an injury. In a court of higher jurisdiction the case will probably receive a more careful and more equitable hearing.

Mr. MINER, by the way, has sent a letter to the press in which he endeavors to evade the responsibility and shift the blame for the manner in which the Fifth Avenue tickets have been distributed during the KENDALS' engagement. He asserts warmly that Mr. FROHMAN had personal charge of the tickets on the first nights of their season, but he remains ambiguously silent as to the arrangements during the rest of the term. As Mr. MINER has managed the box-office and as the best seats are said to have been offered for sale by the speculators on the street, at the hotels and elsewhere, he will find it difficult to convince unbiased persons that there is not a screw loose somewhere.

THE OLD COMEDIES.

WHEN English melodrama dislodged the old comedies from WALLACE's stage it undermined the fortunes of that famous theatrical dynasty. Their eviction from the house that had been their home for many years was tantamount to their disappearance from the town.

The old comedies have taken leave of us. Their testy old men, their relishing rakes, their intriguing young women, their masquerading blades, their rapier wit, their small-swords, powdered wigs, silken hose and patches, have vanished from our view, and they are "rangers now, except when some fitting player carries for a brief term to bring them back to recollection.

While we should object decidedly to large and continued doses of the old comedies, we cannot but regret their absence from a regularly constituted metropolitan theatre, with a stock company of clever actors versed in their mellow traditions, without which traditions they are as incongruous as the patent-leathers of a duke on the feet of a cowboy.

The classics of a past generation may not be instinct with the form of life that gratifies the literal and wit-despising public of to-day; but the old comedies represent the times in which they were written more faithfully and more agreeably than the new comedies represent these times of ours. For that reason, if for no other, a better standard of public taste would be cultivated if occasional revivals of them were given on the New York stage by one of our stock companies. But their neglect has been such that we do not think any of these organizations, excellent as they undoubtedly are in modern productions, could now do them justice. In this community, at least, old comedy acting is a lost art.

Driven from New York, these friends still have an abiding place. At the Boston Museum the old traditions are sedulously preserved and perpetuated and the old pieces are played with the care and conscientiousness that betoken good management. Mr. FIELD is presenting a series of eleven of the best old comedies to the Boston public this season, and to this creditable undertaking we are glad to say the appreciative playgoers of that city are giving their substantial support.

COMPARATIVE MORALITY.

THE theatre in New York at which The Clemenceau Case was being played has been closed," says the Boston *Post*. "This is not because the aldermen disapprove the piece, but because the manager of the company and the owner of the theatre have had a difference of opinion about the rent."

Our contemporary evidently is not aware that the difference of opinion in question resulted from the manager's refusal to allow his tenant to continue without paying the week's rent in advance, according to contract. The tenant had not taken in enough money at the box-office the preceding week to meet the demand. The money did not come because the public remained away with considerable unanimity.

The public did not close up the Tremont Theatre in Boston—the aldermen had to do it. In these circumstances we agree with the *Post* when it says "the wide chasm that yawns between the morality of New York and the morality of Boston is again painfully disclosed."

PERSONAL.

BURBICK.—Frank Burbick was married on Wednesday last, at the Little Church Around the Corner, to Nanette Comstock.

MARLOWE.—Julia Marlowe is convalescing, and the physicians now speak hopefully of her ultimate recovery.

SNYDER.—Manager A. L. Canby denies that Laura Moore, who is now Mrs. Snyder, intends to leave the Wilson company in a few weeks. She will not retire until the close of the season.

TOWNSEND.—Charles Townsend, who until recently was a member of the Agatha Singleton company, has been engaged by Robert Mantell.

CURTISSE.—Blanche Curtis, the young actress who was once extensively advertised as the "Vassar Beauty," is to play the role of the adventuress in the new version of *Only a Farmer's Daughter* at the Windsor Theatre, next month.

SHERWOOD.—Grace Sherwood, who appeared successfully in *Blue Jeans*, has been confined to her bed for several weeks. Her name is still on the playbill, although she has not played since Nov. 10. She hopes to return to the cast shortly.

DOWNING.—Robert Downing is soon to produce *The Saracen*, adapted from the elder Dumas' play, which was originally produced at the Porte St. Martin, Paris. Mr. Downing will be seen in this piece in the rôle of an Arabian slave.

MITCHELL.—Mason Mitchell closed his engagement with the Money Mad company last Saturday. He will make his first appearance with the Rose Coghlan company, at Cincinnati, on Dec. 1.

CHEATHAM.—Kittie Cheatham, the pretty sourette of Daly's company, appeared at the Metropolitan Opera House matinee last Wednesday in aid of the Roman Catholic Children's Orphanage. Miss Cheatham's clever work in Miss Rehan's original part in *A Night Off* is evidence that she is capable of more serious rôles than Mr. Daly has been pleased to entrust her with.

STANTON.—Wagner is not to be the whole show at the Metropolitan this season. Mr. Stanton has arranged his programme so that new works and old favorites will be heard frequently.

DALY.—Augustin Daly declined to assist in the Agnes Robertson benefit. Mr. Daly never allows his actors to participate in any testimonial that is not presided over by Mr. Daly.

RAMSDEN.—Lillian Ramsden, who went out with The Hustler company at the beginning of the season, is at present lying ill at St. Elizabeth's Hospital in this city.

GALLATIN.—Alberta Gallatin is making elaborate preparations for a tour of the South in the "legitimate" and one or two new plays.

HUNTINGTON.—Agnes Huntington has made her make-up formula public in Boston, as follows: "In the first place, I cover my face with cocoa butter to prevent the paint from entering the pores of the skin. I use the German grease paints, but, perhaps because I studied painting while learning to be a singer, I get better effects. I rouge my face a little all over, instead of leaving a ghastly whiteness about the nose and lips, as so many do. I never use a line that I do not carefully shade it, and I study nature, and only emphasize it a little. So many people paint the mouth red all over, making it look large, but I think you only need a little touch of rouge in the centre of the lips. And the shadows must not all be painted out if one's face is to be expressive and natural."

PATTI.—Madame Patti has recovered from her recent attack of bronchitis.

WILSON.—It is quite likely that Francis Wilson will secure the Broadway Theatre for the entire season of 1891-92. After completing the run of *The Merry Monarch*, he is to produce a new play at that house.

LA VERNE.—Lucille La Verne, of the Lizzie Evans company, celebrated her birthday last week, and was presented by the company with a very handsome gold watch and chain beautifully engraved and set with diamonds.

HOYT.—And now Charles H. Hoyt longs for higher society. He declares that he intends to devote his mighty genius hereafter to composing serious dramas.

HARRISON.—Duncan B. Harrison was tapped sportively in the small of his back by Mr. Sullivan's boot-heel the other day, and now he realizes that his star can be a kicker, as well as a bitter.

LANGTRY.—Mrs. Langtry testified in an English court the other day that her reason for not producing Robert Buchanan's play in New York was because she couldn't find a suitable dog for the play in America.

OTHER AMUSEMENTS.—It appears that the Judas Iscariot, the Christ and the Mary of the recent *Passion Play*, are quarreling over the sums paid to them as salary. Judas threatens to take legal proceedings and Christ and Mary declare it to be a dirty piece of business. How very human these German religious enthusiasts show themselves when the great *d'œuvre de Robespierre* comes round.

THE USHER.



In Ushering
Hear him who can! The ladies call him sweet,
—Love's Labor's Lost.

To realize how popular a good variety show, pure and simple, is with the public it is only necessary to call in at Tony Pastor's any evening in the week.

You will find the theatre packed to the doors (there hasn't been a vacant seat in it any night since the season opened) and you will hear more laughter and observe more genuine enjoyment than you are likely to hear and to observe in any other theatre in town.

Tony Pastor's prosperity is phenomenal this year, partly because he is presenting better bills than ever, chiefly because his style of entertainment is increasing in favor among the best classes of theatregoers, who know that his performances are invariably clean as well as clever.

A variety entertainment has its distinct and commendable place among modern amusements, when it is given to us "straight."

But when it goes by the name of a "farce-comedy" (which it is not) and when we are expected to accept it with stupid dialogue interspersed between a series of "acts" and specialties that are inferior in quantity and quality to those presented in a variety show, our intelligence leads us to reject it as a base counterfeit.

Mr. Pastor furnishes a more diversified and enjoyable variety bill every week at his theatre than Mr. Hoyt ever furnished to the public in the whole course of his natural life.

I have received a circular letter from the business manager of the *World* which sets forth the forthcoming appearance of "a decennial review" of New York in that thrifty journal.

This review will appear to the innocent reader to be a history of the city's progress during the last ten years. In reality it will be the fruition of an advertising scheme.

The communication from the *World* says that *The Mirror* "has been prominent in the city's advance and it will be very much to your advantage to have a descriptive notice of your business therein. Should you desire further information please sign and return the enclosed postal. On its receipt at this office a representative will call and explain terms."

The information that I desire is this: If the *World* has a million readers, can it not afford to eschew the publishing of advertisements in its reading columns? Why should honest concerns pay for inserting puffs that are intended to cheat the public into accepting them as bona-fide reading matter? Is this species of surreptitious venality worthy of metropolitan journalism?

Clara Morris' youthful "Diary" has found its way to a yearning nation through the medium of the newspaper syndicate.

It covers the first year of her connection with the stage. I venture to say that that diary is the most unique specimen of diaphanous literature ever published.

Here are a few gems, culled at random from Miss Morris' girlish thoughts:

January 1. I am real lonesome. I got some presents to-day. I knit across ma's scarf twelve times.

Feb. 1. I had a rabbit pie for dinner. It was good. — 14. Eliza came to see if ma would let me go; then we went down on the pond. I excited general admiration.

February 5. I got into some water up to the calf of my leg. — 15. I made me a tart and a blackberry pie. — 16. Ma had a fuss with grandpa big enough to fill two bushel-baskets. — 20. The old man raised a muss again.

Mar. 7. I went to the theatre to-night. The play was *The Ostron*. It was beautiful. — 15. Played jacks and went to see Uncle Tom's Cabin. — 21. I commenced to walk the wire to-day. I can support myself with two brooms.

September 15. I was at rehearsal. Ma got my sailor breeches.

December 10. I finished my slippers. They look real nice. I am going to get some tights. — 23. Ma got me a new cloak and I got a new corset. — 24. Tom gave me ten cents.

Marie Rashkirtseff's diary will have to take a back seat now that this one has been unearthed and a worshipping world is shown the precious thoughts of a great actress on the threshold of her career.

The person who signs himself "The Lobbyist" in the Philadelphia *North American* is an adept in journalistic sneak-thieving.

On Friday last his column was illumined with liberal stealings from *The Mirror*, carefully interspersed with fatuous observations

of his own to give them an appearance of originality.

Among the matters priggled on this occasion I noticed my chat with Mr. Willard, on the propriety of taking calls, that appeared in this column last week.

The *North American* gall of "The Lobbyist" makes itself felt in the appropriation to himself of the discovery that Mr. Willard said he had made respecting the origin of the custom of actors appearing before the curtain. "Apropos of this little discussion," says he, "I believe I stumbled across the origin," etc.

This speculative person should solicit a position on the staff of the *Boston Transcript*.

There is no journalistic avenue for deception and misinformation more industriously utilized than the cable department of our daily newspapers.

The gross misstatements of these London correspondents are notorious, especially with reference to new productions in London and Paris.

Whether these wire-workers are regularly "seen" by managers and actors, or whether they are a parcel of natural-born tools, it is impossible to say; but the fact is constantly demonstrated that their cabled judgments of new plays are false and unreliable.

As a rule they pronounce every new play a triumph and every histrion a genius. So potent is their puffery that people have become accustomed to wait until the truth is transmitted through the slower but surer medium of the mails.

The Washington *Herald* cites two recent cases that illustrate the flagrant abuse of power by the cabled. Bernhardt's *Cleopatra* is a failure and so is Mrs. Langtry's *Cleopatra*, but the Paris and London correspondents proclaimed both to be phenomenal successes, in the face of truth and the intelligent estimates of the qualified foreign critics.

A draped Sibyl Johnstone will be an unpleasant novelty to Clemenceau Case expectationists in the rural districts, but Mr. Brady's addition of clothes places the role of Iza on a plane where she will have to act instead of exhibit for her applause.

The Red Hussar must have been badly managed by the great James C. Duff, to have closed thus early in the season.

Marie Tempest is clever enough to carry a worse operetta than *The Red Hussar*; she made the production at Palmer's.

Duff must be a duffer of the dullest description to allow failure to overtake him with such a card as Miss Tempest in his possession.

Antoine seems to be losing his hold on artistic Paris. His plays are voted monotonous by the public and stupid by the critics.

A few months ago it was different. The managerial enthusiast was lifted on the crest of favor and there was even a chance of his unique Théâtre Libre getting a subsidy from the government.

But one of those sudden reactions that are common in Paris theatrical life has overtaken him. The wave of critical approval is receding rapidly.

Perhaps the dreary pessimism and the brutal filth of Antoine's stage has wrought the transformation.

NO REPLY YET.

We gave recently an account of the removal of some decorations from the grave of Charles O'Brien, in the Actors' Fund plot in Evergreens.

After investigating the matter thoroughly it was ascertained that the order of removal was not designed to meet this particular case, but to prevent the display of certain objectionable pictures and other unseemly objects on another mound.

In these circumstances the hope was expressed that the permanent floral decorations placed there by Mrs. O'Brien would be restored. From the following communication, received from that lady, it appears that the matter rests where it did at the time the subject was called to *The Mirror's* attention.

NEW YORK, Nov. 26, 1904.

To the Editor of the *Dramatic Mirror*:
SIR: While thanking you for your article in *The Mirror*, I regret to have again to trouble you in regard to the same matter, concerning the decoration of my husband's grave in the Actors' Fund, Evergreens Cemetery.

I have not been favored with any reply from Mr. A. M. Palmer to my letter, and I have received no communication from the Cemetery Committee of the Actors' Fund.

I was in hopes to have heard from that committee, stating that the idea suggested by you in your article would be carried out, and the decorations in question would be at once restored, as they are not in any way objectionable and are strictly in conformity with the views stated by you to have been expressed by one of the Fund's officers.

Your further urging of this matter, very kindly oblige me, as I seem otherwise powerless to trace any reply to my communication.

Yours very truly,
MARGARET O'BRIEN.

The matter, of course, rests with the Cemetery Committee of the Fund. If that body declines to reply to Mrs. O'Brien's letter it cannot be compelled to do otherwise. If it refuses to sanction the restoration of a decoration that it had no intention to remove from Mr. O'Brien's grave there is nothing more to

be said. The Cemetery Committee is entrusted with all matters regarding the plot, and its actions, while open to criticism if occasion arises, are final.

It is to be regretted that Mrs. O'Brien can neither extract from the Fund any direct reply to her letter nor obtain any other satisfaction than the publication of her grievance.

OBITUARY.

The death, on Tuesday last, in this city, of Elizabeth Jefferson Fisher, removes one of the last connecting links between the drama of to-day and that of the so-called "palmy days" of the New York stage. Mrs. Fisher was a daughter of Joseph Jefferson, son of Thomas Jefferson, the English actor, who was the progenitor of the Jefferson family of actors in this country. She was born in Philadelphia in 1810, and was an aunt of the present Joseph Jefferson. President Thomas Jefferson informed her father that it was his opinion that their families were related.

Mrs. Fisher made her first appearance on the stage in 1827 in *The Spanish Barber* (The Barber of Seville). She had three husbands, the first being Sam Chapman, the comedian and manager, the second Augustus Richardson, a Baltimore merchant, and the third Charles J. B. Fisher, an actor and journalist. Her first appearance in New York was in 1834 as Ophelia under the name of Mrs. Chapman, and it was at the Park in this city that she achieved her greatest triumphs. She supported Sheridan Knowles when he came here, and was the original Julia of *The Hunchback* and the first Constance in *The Love Chase* in this country. She also supported Edwin Forrest, and was the first Pauline in *The Lady of Lyons*. Mrs. Fisher was equally at home in comedy, farce, opera and tragedy. She had a fine voice, and for a long while traveled in the South with the Seguin, appearing in grand opera.

Mrs. Fisher was the mother of six children, but only one, Clara Fisher, survives. The latter began her theatrical career with E. E. Rice's Evangeline company, but of late years has been singing in a choir at St. John, N. B., in which city Mrs. Fisher has been living in retirement for many years as a teacher of music. The funeral took place on Thursday.

William Harrigan, the father of Edward Harrigan, the actor, manager and playwright, died at his home in Brooklyn, on Wednesday last, of apoplexy. He was seventy-two years of age. In the early days of the Republican party Mr. Harrigan was a popular local East Side political leader. He was foreman for a big firm of shipwrights and calkers, and had hundreds of men under his charge. He was an effective stump-speaker and for many years was looked upon as a power in local politics. During the career of Harrigan and Hart's Theatre, on Broadway, Mr. Harrigan acted in the capacity of treasurer. The funeral took place on Sunday, and was largely attended. The New York Lodge No. 1, R. P. O. E., and the Henry Clay Lodge No. 277, F. and A. M., of which he was Master, being present in a body.

Albert M. Kingsland, chief of the staff of ushers at the Grand Opera House, died last Wednesday morning at his home in this city. He was well known by theatrical people and the public generally, having been a chief usher in various theatres for upwards of twenty years. In addition to his duties at the theatre, he was employed for several years at the Navy Yard. The funeral took place on Friday afternoon from the Little Church Around the Corner, and was attended by the attachés of the Grand Opera House, the Knickerbocker Council, Royal Arcanum, the Eastern Star Lodge of Masons and the Theatrical Attachés' Association. Mr. Kingsland had a most amiable disposition, and will be greatly missed by a large circle of friends. He was about forty-five years old.

Charles H. Cole, the proprietor of Cole's Opera House, at Bridgeport, Conn., died at his home, in that city, last Saturday. He was fifty-one years old.

MANAGER MISHLER'S RETURN.

Since John Mishler's return to Reading the amusement business has taken new life of a very vigorous and substantial kind, and the receipts exceed those of the best season ever known there.

This is attributed to Manager Mishler's new departure in looking only meritorious companies, keeping faith with his patrons, a new theatre liberally conducted, and his personal popularity among his people and managers and members of the leading attractions.

The success so far of the Mishler plan is certainly very cheerful. Mr. Mishler is progressive and an able and conscientious amusement caterer.

Patricia Farrington is playing leading juvenile roles with Loyal's company, which is in Halifax, N. S. The local papers speak favorably of her acting as Mary in *Peep o' Day* and Nell in *The Great Man*.

GOSSIP OF THE TOWN.

MANAGER T. HENRY FRENCH has received several hundreds of Dr. Bill acrostics in response to his offer of a prize of \$100 for the best. The award will be made in a few days. Long-haired poets, with hope in their hearts and rhymes in their brains, have crowded the gallery of the Garden Theatre.

OLIVER JURGENSEN's press work for *The Witch* has elicited the commendation of Gustave Frohman. Mr. Jurgensen, in order to qualify himself for his special duties, has made a careful study of the witchcraft superstitions here and in other countries.

It is understood that E. G. Gilmore and one or two others are interested in Nero. That is one of the reasons why the salaries are paid regularly.

THE season of the Lilliputians has been booked solid up to April next in week stands entirely.

NERO will end its run at Niblo's Garden on Jan. 3, after which it will go to Harlem for a week and then open in Philadelphia on Jan. 12.

THE Babes in the Wood will probably follow Nero at Niblo's Garden on Dec. 5.

It is reported that the Soudan comes to the Star Theatre on Jan. 12.

A STRAIGHT TIP, with James T. Powers as the star, begins a run at the New Park Theatre on Jan. 26.

A COMEDY-DRAMA entitled *The Irishman* is shortly to be produced on an elaborate scale by W. H. Power and H. S. Taylor. The play is full of realistic scenes and depicts modern life in Ireland. The Irishman is now running in London at the Princess Theatre.

MARIE WAINWRIGHT is to be seen next season in a production of Amy Robsart, elaborate preparations for which have been quietly made by her manager, Julian Magnus, for the past six months. The play, which was one of the most successful in Adelaide Neilson's repertoire, has been rewritten, and arrangements have been made with Manager A. M. Palmer for a six months' run, beginning Sept. 7 next, at Palmer's Theatre. Richard Marston will paint the most important scenes at Kenilworth and in Queen Elizabeth's Court, while the cast will include several metropolitan favorites.

NORMAN FORBES has secured the English rights to *All the Comforts of Home*, and will produce it in London, at the Globe Theatre, Dec. 1. A version of the German play, from which Mr. Gillette's comedy was taken, has been announced for production in the English provinces, but an injunction has been secured against it.

BESSIE BONEHILL believes in native American talent. She has already purchased seven songs by American authors, and is on the lookout for more. One of these songs, "A Life Sentence," by Walter Fletcher, with music by Thomas J. Hindley, musical director of the Fifth Avenue Theatre, will be sung by the actress next Monday night at Tony Pastor's, and will be given with scenic effects.

JOSEPHINE CAMERON is reported to be playing to big business on the road.

C. N. BURHAM has sold out his interest in *The Ideals* to Colonel Foster, and will manage Frank Blay's tour this season.

CHARLES T. VINCENT is quite busy. He has written a new play entitled *The Silver Lining*, and is also engaged on a curtain-raiser for a prominent stock theatre.

A BENEFIT will be given to Bessie Bonehill, the star of Tony Pastor's company, at his theatre on the afternoon and evening of Friday, Dec. 5. Following the performance in the evening Miss Bonehill will give a reception to her friends at the Hotel Hungaria, and a few days later she will sail with her husband, William Seeley, of Seeley and West, for England, to fulfil her pantomime engagement at the Alexandria Theatre, Sheffield. Her husband will go to London to fill engagements there.

It is said that Frank P. Slavin, the pugilist, has declined W. A. Brady's offer of \$500 a week to appear in *After Dark*. Slavin wants \$1,000 a week, and a substantial guarantee.

THE American rights to *Fen Topinel*, a French comedy by a successful author, has been purchased by Charles Frohman, William Gillette will adapt the play and Mr. Frohman will probably produce it with his stock company in February.

It was "old salts" day at the Academy of Music last Saturday. No less than 800 sailors from the Sailors' Snug Harbor attended the matinee performance of *The Old Homestead*, and enjoyed it immensely.

A WELL-KNOWN manager stated recently that the published statement regarding Edward Harrigan having turned out more actors than any other man living was totally unfounded. That honor belongs to Richard Mansfield.

GEORGE M. WOOD is actively engaged in getting up two entertainments for the Irish National Campaign and Famine Fund. The first will take place to-morrow (Thursday) evening, at Chickering Hall, while the other will be a matinee at Proctor's Twenty-third Street Theatre on the afternoon of Tuesday, Dec. 2. These benefits are the only ones authorized by Messrs. Dillon, O'Brien and the Irish representatives.

NELLY STRICKLAND has been engaged for *The Ivy Leaf*.

OWING to the illness of Mina Gleason, Virginia Marlowe is playing *Constance Haverill* in Shenandoah.

OTTRUS COHEN, editor of the *Charleston World*, sends word that he is at work on a new play for Tommy Russell, which will probably be called *Tony Rattles*, or *The Wolf of Devon*, and is to be produced about the middle of February.

UPON numerous offers of return engagements, Irene Davidson and Ramie Austen have decided not to play their revised version of *Guilty Without Crime* twice during the season in any one theatre.

AT THE THEATRES.

STAR.—ON PROBATION.

A farcical comedy in four acts, by Brander Matthews and George H. Jessop. Produced Nov. 14.

Jonathan Silsbee..... William H. Crane
Sir Maurice Fitzmaurice..... William Harcourt
Prince Ivan Karoskoff..... T. D. Frawley
Senhor Pedro Oliveira y Duarez..... H. Bergman
Dr. Benjamin Cox..... Henry Braham
Engene..... William Herbert
Lady Frank Brooke..... Hattie Russell
Miss Mary Marlowe..... Esther Lyon
Mrs. Harmony..... Mrs. Augusta Foster
Miss Sadie Harmony..... Jane Stuart
Senhora Oliveira y Duarez..... Katherine Florence

William H. Crane certainly deserves commendation for his efforts in behalf of the American drama. If other actor-managers would follow in his footsteps, it is more than probable that we might develop a goodly number of native playwrights during the next decade.

On Probation, which was tested before a metropolitan audience at the Star Theatre on Wednesday afternoon, is not, in locale, at least, an American play. The principal personage, Jonathan Silsbee, is a flirtatious business man from Chicago, but all the incidents of the piece occur in Paris and Switzerland.

The authors, Brander Matthews and George H. Jessop, have wisely classified the piece as a farcical comedy, for of comedy proper it contains very little.

The expedient of having one man propose to a widow in behalf of another, in order to have her construe his amatory hypothesis as a proposal of marriage on his own account, is scarcely novel. Indeed, this device, despite its venerability, is also introduced in *The Idler*, now running at the Lyceum. It might also be pointed out that the Brazilian Benedict, over-bubbling with frantic jealousy, is a stage type that can boast of an extensive dramatic ancestry.

It must be conceded, however, that the eccentricities of the pivotal character are very well adapted for a farcical conceit. Jonathan Silsbee has been rescued from some kind of sudden death by Mary Marlowe, a peerless young lady from New York, ostensibly engaged as a traveling companion to Mrs. Harmony, Jonathan's sister. Miss Marlowe becomes engaged to Jonathan, but rather reluctantly, because she believes he only wishes to marry her out of gratitude, as he flirts with every pretty woman he meets. She accordingly places him on probation for a period of six months. During that time he gets himself into all kinds of farcical predicaments.

The aforesaid Brazilian seeks to annihilate him with a wife of terrific size. An Irish baronet is desirous to shed his blood in mortal combat for having exposed him as a card sharp, and when the *couteau cordiale* is restored between them Jonathan gets himself entangled in an engagement with Lady Frank Brooke in his endeavor to propose to her as the proxy of Sir Maurice. A cosmopolitan waiter, who has duped Jonathan in Chicago by palming himself off as an Italian count, and levies blackmail from him on every possible occasion. Altogether Jonathan's fate is not a happy one until the straightening out process of the last act leaves him in possession of the only girl he ever loved.

There is no gainsaying that *On Probation* is amusing, especially with the fine comedy acting of Mr. Crane as the eccentric and susceptible American. The dialogue is decidedly clever and occasionally epigrammatic, but sparkling wit and genuine humor are not encountered in bewildering plenteousness. Mr. Crane virtually carried the piece on his own shoulders. An inferior comedian would have tried in vain to sustain the humorous interest throughout four acts, but Mr. Crane extracted a great deal more drollery from the role than was to be expected under the circumstances.

William Harcourt was polished and well dressed as Sir Maurice Fitzmaurice, but the part afforded opportunities beyond the mere embodiment of a walking gentleman.

T. D. Frawley was cast somewhat out of his line as Prince Ivan Karoskoff. Still, his proposal to Sadie Harmony, after the American plan, was sufficiently mirth-provoking to atone for sundry shortcomings.

Henry Bergman made quite a hit as the jealous Brazilian, whose vocabulary of redundant profanity, during moments of excessive rage, seemed almost inexhaustible. Mr. Bergman should make a specialty of hot-tempered, fire-eating foreigners.

Henry Braham portrayed a typical cockney with capital effect, and William Herbert was equally well suited to the part of Eugene, the blackmailing waiter.

Hattie Russell looked the character of Lady Frank Brooke, the heart-ensnaring widow, to the life. When she made Jonathan dance attendance on her, the audience—at least that portion that goes out between the acts—were envious of his good luck.

In fact, all the feminine members of the cast with whom Jonathan was prone to flirt were noticeable for good looks. There was Jane Stuart, one of the comeliest girls on the stage, to assume the role of Sadie Harmony; Esther Lyon, another handsome woman, to personate Mary Marlowe; and Katherine Florence, to look charming as Senhora Oliveira y Duarez. What is of more im-

portance than a fine presence, they enacted their respective characters with exceptional cleverness.

Augusta Foster made the most of her opportunities as Mrs. Harmony, but the part does not give very wide scope for histrionic development.

The scenes were all interiors except that of the Wengen-alp, with a view of the Jungfrau, in the second act. The snow-crowned peak of the Jungfrau did not seem to arouse the audience to any great pitch of enthusiasm.

On Probation has been acted about forty times by Mr. Crane's company in other cities, and the performance, as a whole, ran with gratifying smoothness.

MADISON SQUARE.—AFTER-THOUGHTS.

Play in one act, by Augustus Thomas. Produced Nov. 14.
Mrs. Frank Fairfield..... Agnes Booth
Donald Barclay..... Louis Massen
Martha..... May Buckle

Old Love Letters was superseded last Monday evening, at the Madison Square Theatre, by a new curtain-raiser called *After-thoughts*, which in future will precede *A Pair of Spectacles*.

The piece is by the author of *A Man of the World*, and presents a dramatic trifle abounding in sprightly dialogue and delicate sentiment.

Donald Barclay, when a youth of nineteen, had formed an attachment for Mrs. Frank Fairfield, a fascinating widow eight years his senior. Mrs. Fairfield is an exceptionally brilliant woman, and his association with her develops his character and makes a man of him.

At the opening of the piece we learn that Donald has kept up this platonic alliance for seven years, and is in a sad predicament, not being able to make up his mind whether his sentiments toward Mrs. Fairfield be not something stronger than mere friendship. We also learn at the outset of the performance that Donald has had a quarrel with a young woman called Alice, for whom he entertains something akin to amatory affection. A designing widow would have lured him easily into her web.

Mr. Thomas, however, presents in Mrs. Fairfield a widow of a different stamp. While apparently very much in love with Donald, she recognizes the fatality and absurdity of a matrimonial alliance with a man eight years younger than herself, she counsels him to wed Alice, who, though she be not his equal in mental capacity, will, in her opinion, prove a much more satisfactory mate, as young men should marry for love and not for the pleasure of intellectual intercourse.

The scene in which Mrs. Fairfield persuades Donald to follow her advice is quite touching. After his departure "Frank," as Donald calls her, wraps her opera cloak about her and breaks into sobs before the open fire as the curtain is lowered.

Agnes Booth as Mrs. Frank Fairfield brought much of her histrionic cleverness to bear on the character. The role is very well adapted to her artistic methods, and the light and shade of her portrayal were conveyed with a masterly touch. Whether the widow was uttering a spicy epigram or giving expression to a tender bit of sentiment, the actress invariably adhered to an accurate reproduction of the type she represented—a woman of the world.

Louis Massen seemed scarcely adapted to the role of Donald Barclay. He is too portly to look like a young man of twenty-six. Moreover, he was rather shaky in his lines on Monday night, and no actor, however clever, could have done justice to the role under such discouraging conditions.

BROOKLYN ACADEMY.—SUPERBA.

Twisted by the Hanses. Written by J. J. McNally.

Superba..... Wand Midgley
Wallada..... Mildred Holland
Sylvia..... Louise Mitchell
Lander..... Howell Hansell
Pierrot..... George D. Melville
Mora..... Marie Cahill
Barty..... Charles Backus
Hamm..... James F. Lee

At the Brooklyn Academy of Music on Monday night a brilliant spectacular play, entitled *Superba*, was presented by the Hanses before a very large audience.

Matate nomine, it was the old familiar theme which delighted the pantomime-going days of early childhood and is still refreshing in the poetry of its ideal thought, the struggle of the Good Fairy with the Bad Fairy for supremacy over the love affairs of the Good Fairy's god-child.

That is the backbone of it, but not all, for besides the souls of the true lovers, the Fairy warfare is also a contention for the possession of the Golden Key of the Fountains of Eternal Youth.

As the Fountains are supposed to be in an unknown part of Africa the Good Fairy sails there in a floral boat over a sea of roses, recovering the key at the critical moment when the knell of her doom is sounding.

The difference in the treatment is that the wicked queen falls in love with the true lover and the good queen enlists mortals to aid her in the search for the key.

Many of the scenes were striking and some particularly good. One, painted by Charles

Witham, a river in an African forest with Sylvia in a floating sea-shell drawn by swimming water nymphs (seen through gauze waters) was excellent. The same scene was equally striking when peopled with African savages in a war dance. Another scene painted on a front drop was a highly artistic picture of the Egyptian Sphinx. It was of more than ordinary merit both in design and execution. The transformation scene at the end was delightful in its effects of electrically illuminated water.

The play is "full of meat," but it is written in somewhat weak rhyme, and in consequence the elocutionary delivery was in that monotonous cadence which stage fairies have spouted since the day of Grimaldi.

Marie Cahill as Mora easily took first honors.

George D. Melville's pantomimic comedy and clever feats were of high merit and which he performed with undiminished ardor, notwithstanding that in one of his early acts he cut his hand badly.

Charles Backus as Barty showed acting ability to the full capacity of his somewhat tame part. As Lander, Howell Hansell looked a handsome and poetic lover, and showed some skill in acting.

Charles Carle, whose work as the repulsive Megrah did not amount to much, was entitled to credit for his stage-management, as the piece went with remarkable smoothness and many of the tableaux were meritorious.

Maud Midgley looked handsome as Superba. Mildred Holland acted Wallada with passionate power. Louise Mitchell was a picturesque Sylvia. James F. Lee was funny as a dancing "fat boy."

BROOKLYN CRITERION.—THE WITCH.

A play in five acts, supposed to be by Marie Mathieu, Walter Lawrence, Gustave Frohman, et al.

Walter Leyden..... Charles Jehlenger
Father Ambrose..... A. C. Deltwyn
Amooka..... Shepherd Barnes
Judge Stoughton..... Franklin Garland
Doctor Leyden..... James A. Kelly
Patrick Mulligan..... Robert O. Jenkins
Marguerite..... Marie Hubert Frohman
Elizabeth Leyden..... Marion Short
Goody Barriar..... Mrs. Kate Black
Belverance..... Viola Whitcomb
Goody Oliver..... Viola Whitcomb
Mercy Maddock..... Alice Brown

It is pleasant to have to record a success for the new play, *The Witch*, for back of its production there is evidently a desire for historical accuracy and artistic ensemble that does not always possess the mind and soul of the theatrical trader. The stage as a teacher is doing good work, and the man who helps to make it a popular educator is its friend. In a word, no one can see *The Witch* as it is presented at the Criterion Theatre, Brooklyn, without obtaining a fairly accurate idea of the awful days of Salem witchcraft, the rigid morality of the Puritans, and the grim quaintness of their sayings and doings.

The play is strongly written, the climaxes are effective, and the situations are skilfully managed. There is very little comedy, and such as there is owes its success rather to the actors than the authors.

The story told by the play can be described in few words. Marguerite is loved by two men—Amooka, an Indian, and Walter Leyden. The latter she marries, and when he deserts her, she flies to Salem in search of him. Here begin her troubles. Elizabeth Leyden, Walter's cousin and betrothed, has her accused of witchcraft. Walter denies all knowledge of her; Amooka is shot for defending her, and there is every prospect of her being executed on the gallows.

At the trial her husband's reason returns, he tells how Amooka struck him with a club, thereby explaining his queer actions. In spite of that his wife is condemned to die. At the last moment, however, a pardon is secured, her enemies are frustrated, and there is the usual happy ending.

Marie Hubert Frohman in the principal role was all that could be expected. She is possessed of a sweet, girlish presence, and her acting in the stronger passages is effective. At times, however, her voice does not answer all the demands made upon it.

Charles Jehlenger was weak at the opening, but warmed up to his work. A. C. Deltwyn was dignified as the priest, and Shepherd Barnes was a handsome and graceful Indian lover.

Good work was called for in the roles of Elizabeth Leyden and her father, Doctor Leyden, and Marion Short and James A. Kelly performed it.

The comedy was furnished by Robert O. Jenkins as a sailor, Alice Brown as Mercy Maddock and Viola Whitcomb, as a shrew. Franklin Garland as Judge Stoughton looked well, and spoke his lines with ability. The scenery and costumes call for special commendation.

WINDSOR.—A PARLOR MATCH.

Not a vacant seat and standing room at a premium, was the order of the night at the Windsor, where Evans and Hoey appeared on Monday.

A Parlor Match, which is now described as "an evergreen success," is certainly one of the funniest things of its kind extant. No matter what liberties they take with it they cannot injure the plot—since there is none to injure. This practically gives Evans and

Hoey a chance to present a new entertainment each season, and those who saw *A Parlor Match* a few years ago would hardly recognize it in its present form.

Mr. Evans was funnier than before, and so was Mr. Hoey, who worked the gallery into a great state of excitement with his song, "They're After Me," which will, no doubt, be one of the popular airs on the Bowery before the week is out.

Clara Thropp repeated her success as Innocent Kidd, and the Lewey Sisters made a good impression.

Next week, *Only a Farmer's Daughter*.

FIFTH AVENUE.—THE IRONMASTER.

On Monday the Kendals began a week of *The Ironmaster* at the Fifth Avenue. Mrs. Kendal's Claire de Beauré is delightful. It was witnessed on Monday by a large and appreciative audience, and applause and tears were plentiful throughout the evening.

The cast for the piece differs somewhat from last year's. In the part of Octave de Beauré, Seymour Hicks is an improvement on his predecessor, Mr. Glendenning, and if he had not been handicapped by an ill-fitting dress-coat and a pair of gigantic cuffs several sizes too large for him, there would have been little fault to find. Joseph Caru, who plays the Duc de Bligny as before, was as hoarse as a duck.

Florence Bennett, who is seen as the Marquise de Beauré in place of Miss Coleman, is not so good. Miss Bennett has not that stately carriage that Miss Coleman had and which is essential to the part. And apropos why, when the action of *The Ironmaster* is supposed to be laid in France, does Madame la Marquise entreat Claire to go abroad to Paris? Or was this a *lapsus lingue*?

J. H. Barnes hardly came up to his role. J. E. Dodson as Modinet, on the other hand, was perfect.

Violet Vanbrugh has very little to do in the piece. Most of her work consists in trying to look interesting—in which task she succeeds.

Mr. Kendal's Philippe Derblay loses nothing by familiarity; on the other hand it gains nothing.

PEOPLE'S.—THE SHATCHEN.

At the People's on Monday night a large audience greeted M. R. Curtis in *The Shatchen*, a piece which was played for some weeks at the Star Theatre toward the close of last season.

Mr. Curtis was in capital form, and his quaint individuality in personating the Hebrew marriage broker kept the spectators in good humor throughout the performance, and called forth well merited applause.

The star was ably supported by George Osborne, who in the character of the rich clothier won much approval. The other members of the cast were acceptable.

Next week, Kate Claxton in *The Two Orphans*.

JACOBS'.—A ROYAL PASS.

A Royal Pass, with George C. Staley as the star, is the attraction at Jacobs' Theatre this week.

A large audience was present on Monday night, and it seemed thoroughly pleased with the performance.

Mr. Staley as the mountain guide, Andreas Hofer, was enthusiastically received.

Kate Foley created a favorable impression as Hilda, the peasant girl, and the rest of the company gave capable support.

Next week, *The Ivy Leaf*.

TONY PASTOR'S.—VARIETY.

Bessie Bonchill in her new musical monologue, "A Life's Sentence," Maggie Cline, the Russell Brothers, the three Marvelles, Stella Lucida and Tony Pastor, are the principal features in the programme this week. On Monday night the house was crowded.

AT OTHER HOUSES.

The Inspector is in its third week at the New Park Theatre.

The fiftieth performance of *Poor Jonathan* is to be celebrated at the Casino next Tuesday evening.

A Texas Steer is let loose nightly at the Bijou.

The County Fair at the Union Square will, if possible, have a larger attendance than usual on Thanksgiving day.

Men and Women will be presented until further notice at Proctor's Theatre. Several changes have been made lately in the details of the representation.

Blue Jeans, as *The Mirror* predicted, will not wear out in a hurry. The Fourteenth Street Theatre is crowded every night.

The furnace scene in *The Middleman*, now running at Palmer's Theatre, evokes great enthusiasm.

Art souvenirs are to be distributed at the two hundredth performance of *The Senator* at the Star Theatre this (Wednesday) evening.

This is the second week of *Shenandoah* at the Grand Opera House.

The Idler is meeting with box-office prosperity at the Lyceum.

Another act is to be added to *Dr. Bill*, now

running at the Garden Theatre. Sunset continues to be the fore-piece, as usual.

The production of Pippins, the Goodwin-Braham burlesque, is set down for this (Wednesday) evening.

Rockless Temple has returned to the Standard, where Maurice Barrymore may be seen in the title role throughout the current week.

The new comers at Koster and Bial's Concert Hall this week include Ella Wesner, Vidella and Dunham, horizontal bar performers; K. J. Fielding, comic juggler; Topack and Steel, comedians, and the Fens Brothers, Vienna duettists. Carmencita, Marie Lloyd and Jennie Joyce remain the special favorites.

There will be a special matinee at nearly every theatre in New York on Thanksgiving Day.

THE BAKER MEMORIAL PORTRAIT.

Previously acknowledged.....\$100.00
Mrs. E. A. Eberle.....2.00
Cash.....5.00
From an Old Friend.....5.00
Mrs. Frank E. Rea.....2.00
Leighton Baker.....2.00

Total.....\$109.00

The first contribution to arrive during the past week came from the well-known actress, Mrs. E. A. Eberle. The second was sent in by the business manager of one of our theatres, who desired his five dollars to be credited simply to "Cash."

"An Old Friend," whose personal knowledge of Mr. Baker began forty-eight years ago and who remembers the days when his plays were popular at Mitchell's Olympic, subscribes \$5 for auld acquaintance sake. This veteran playgoer showed THE MIRROR some interesting bills of that remote time wherein the casts of Mr. Baker's pieces are displayed. All the players have vanished from the scene, and the bills are yellow and faded.

Mrs. Frank E. Rea sent \$2 from Winthrop Beach. "For Uncle Ben Baker's portrait accept the widow's mite," she said.

Leighton Baker wrote: "The enclosed \$1 is for the Baker Memorial Portrait. Though I had not the pleasure of knowing him I could see the mind's construction in the face. I cheerfully subscribe."

Mr. William E. Marshall, the celebrated artist, began painting the portrait several days ago. He is working from photographs and other material furnished by Mrs. Baker. We hope to have both the subscription and the portrait completed in time to present the latter to the Actors' Fund in the name of the donors at Christmas.

THE SPOONER GANG AGAIN.

This telegram was received on Monday:

FAIRFIELD, Ia., Nov. 24.

To the Editor of the Dramatic Mirror:
The Spooner company play Caprice here to-night and Little Lord Fauntleroy on Wednesday.

W. A. DENMON.

The Spooner Comedy company is one of the rankest piratical gangs devastating the West. It has been engaged in the disreputable business a long time, and many play owners have suffered from its depredations.

The manager of this precious troupe is in the habit of writing to the proprietors of well-known plays and asking to examine their MSS. If they are not shrewd enough to see through this dodge and comply with the request they are likely to hear of the appropriation of their property before long.

Little Lord Fauntleroy is a copyrighted play. So is Caprice. It is creditable to one-night stand managers that the Spooner gang rarely gets an opportunity to do its stolen repertoire in good theatrical territory. The scenes of its depredations are halls in places where only the poorest class of companies are seen.

If the Spooner crowd ever comes into civilized haunts its dishonest manager will be brought up with a round turn. At least three playowners, to THE MIRROR's knowledge, are waiting a favorable opportunity to administer such a lesson to this worthy as he will not soon forget.

MR. BRADY WILL DRAPE THEM.

W. A. Brady secured the rights to The Clemenceau Case from William Fléron early last week. He intends to dabble in it extensively, and he believes that under his direction the piece will be neither objectionable nor unattractive.

"I have had the play revised carefully," said Mr. Brady to a MIRROR representative, "and every offensive line removed. I have arranged to drape the model modestly and to give a performance that will be approved by managers, critics and respectable playgoers. The play as performed under my management will be acceptable to refined and fastidious persons. There will be nothing suggestive or indecent in it."

There will be three Clemenceau companies traveling in different territories. The first, with Laura Biggar at the head, opened in Baltimore last week. You can see by these notices from the Sun and American that there is nothing offensive in the new version as it is now performed. This company will appear in Chicago on Sunday next.

"A second company, comprising the Standard Theatre cast, with Sibel Johnstone as Lia, opened at Wilmington, Del., on Monday. It will tour New England and towns near New York, and then play out to California."

"A third company, with Mary Mills as the star, will begin on Thursday at Albany. This party is going through the South."

"I have had no difficulty in booking the cities, but many of the one-night stands are afraid to trust it, not appreciating the changes I have made. Two of the companies are booked up to May."

"I should not, under any circumstances, give my name to anything disreputable, and as THE MIRROR very properly denounced the original form of presentation I am anxious that it should know what radical changes will be made by me. I think the drama is strong and will make money. I do not intend to exhibit apparently nude women or resort to any questionable devices to catch the public patronage. You may say for me, with emphasis, that all my legs will be decently draped."

PROFESSIONAL DOINGS.

THERE will be matinees at all the metropolitan theatres to-morrow (Thanksgiving Day).

The Brooklyn Lodge of Elks will receive the Philadelphia and Newark Lodges in Brooklyn next Sunday afternoon and banquet them. A social session will be held in the evening at Holmes' Star Theatre. After this there will be a supper.

Among the attractions to be offered at the Actors' Fund benefit at the Broadway Theatre on Thursday, Dec. 4, under the management of Sanger and Frohman, are E. H. Sothern and company, the Lyceum Theatre company in a one-act play by C. Haddon Chambers, Mr. and Mrs. Kendal, Bessie Bonehill, Otero, and an act from Pippins.

LENA MERVILLE, Marion Elmore, Charles Maubury and William Lee have been engaged for Jacob Litt's new Swedish dialect comedy, Von Vonson. The play will have a Broadway opening this season, and ten weeks' time has already been filled in high-class theatres. Fred. Peel has been engaged to go in advance of the organization.

According to Manager Litt, the receipts of the houses in his Big Four Circuit on last Sunday were \$5,300.

THE EDITOR closes season on Saturday night at New Haven, Conn.

BURK W. MEXTOH has resigned from Daly's.

The Bates-Tenney company has closed its career at Watkins, N. Y., the members being left penniless at Syracuse. Suit has been begun against Melvin S. Bates for back salary.

GEORGE W. JACOBS, the youngest son of H. R. Jacobs, has started in on a theatrical career by joining the forces of the Third Avenue Theatre.

FRED H. FRIAR has been engaged, through Marks and Nerman's musical agency, for the McCann Opera company.

JOHN L. SULLIVAN opened in Boston on Monday to a packed house, although the prices were raised at the Howard Athenaeum for the occasion.

Manager F. H. Hankerson of the LaCrosse Theatre (LaCrosse, Wis.) has Christmas and New Year's dates open and would like to hear from two good attractions for those dates.

LETTER LIST.

The following letters reach this office. They will be delivered or forwarded on personal or written application. Letters advertised for 30 days and unclaimed will be returned to the post office. Circulums and addresses enclosed from this list.

Amber, Mabel	Fallford, Robert	W. Kenzie, Alexander
Adams, Geo. H.	Granville, Mrs. C. W.	Macdonald, C. W.
Allen, Louis	Gillian, Campbell	Marcell, Annie
Aveling, Henry	Gallen, George T.	Myatt, Florence
Barnill, J. E.	Goodman, C. S.	Norman, Miss R.
Brook, G. Smart	Groat, Lawrence	Natural Gas, Mgr.
Blasdel, Wm.	Heller, Nellie	Pace, Emily
Blaustein, Jeff	Greene, Clay M.	Parker, Fred J.
Black, Mrs. S.	Greenwood, Marie	Perrault, Alida
Beimont, May	Gard, Fred	Frederick, J. Fred
Beady, W. A.	Holmes, Clarence M.	Factor, Geo.
Bell, John	Hasehage, John	Peyer, David
Chaplin, Daisy	Hilton, Grace	Purser, Lydia
Capitol, Louisa	Hyde, J. W.	Roberts, Franklin
Cassidy, S. S.	Harris, Wm.	Rhea, Mgr.
Bell, John	Harrison, Edward	Rees, Stella
Chaplin, Daisy	Harris, Louis	Rees, Harry
Cassidy, S. S.	Hoffman, J. C.	Rathbone, Ed. I.
Conger, Fanchon	Hunter, D.	Ruth, Oscar I.
Clarke, Marjorie	Hunter, E. A.	"R. I. S."
Collins, George	Irwin, Edwin	Robinson, Ida
Cracker, Edith	Juch, Emma	Sand, Wm. A.
Castle, J. E.	Juch, Alfred	Scab, Richard
Corn, N. J.	Jordan, May	Sereno, Elva K.
Cosby, H. L.	Jetterson, J.	Shultz, James
Craig, J. D.	June, George W.	Shackelford, Chas.
Chapman, E.	Jones, Maggie	Smith, Carl
Clifton, Geo.	Jones, Ed. D.	Snyder, Myra
Cole, Mayon	Jefferson, C. E.	Schinner, Sam A.
Control Opera Co.	Kent, Charles	Schlenk, Grace
Cole, Edith	Kimberberg, Sol. H.	St. John, Grace
Conyon, Sherry	Kroeger, Maggie	Somerville, Mabel
Davis, Estella	Kendall, Frank	Steele, J. G.
Davenport, F. Mgr.	Kingsley, Henry	Sutton, Bessie
Dobson, J. C.	Keen, C. S.	Tatten, Carrie
Dolan, Robert	Lanning, Miss	Tatten, Joe
Emmett, Katie	Livingston, A. K.	Tannhill, Jr. Frank
Fere, Sophie	Laurant, Henry	Tenne, Ernest E.
Fleming, Wm.	Lee, Willard	Wadleigh, Geo. E.
Fry, E. J.	La Verne, Miss I.	Wentworth, Mae
Fowler, Warrington	Tennos, Fred	Warburton, Barclay
Flood, John	Mendelsohn, B.	White, Lucina
Forman & Worin	Miller, Bert	Warren, Ed.
Forsythe, Katie	Moss, W. D.	Wingate, Chas.
Floyd, George	Means, Pearl A.	Walsh, Blane E.
	Mar, Helen	Zahner, J. E.
	Marble, E.	
	Mason, Melbome	
	Mitchell, C. M.	
	Marsden, Edward	
	Morris, Wm.	
	Mout, C. E.	
	Miller, Geo. S.	
	Monford, E. A.	
	Mortimer, Chas.	
	Mosim, Mr.	
	Mason, Louis	

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Great Success of Sydney Grundy's Delightful Comedy,
A PAIR OF SPECTACLES.

Preceded at 8:30 by
AFTER THOUGHTS.
SATURDAY MATINEE AT 2.
Extra Matinee THANKSGIVING DAY.

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Broadway and Thirtieth Street.

A. M. PALMER, Sole Manager.

Events at 8. Saturday Matinee at 2.

MR. E. S. WILLARD.

Supported by Mr. A. M. Palmer's company, in Henry Arthur Jones' Great Play,

THE MIDDLEMAN.

NEW SCENES, PROPERTIES AND APPOINTMENTS.

Special Matinee THANKSGIVING DAY.

LYCEUM THEATRE.

4th Avenue and 2nd Street.

Ames play by C. Haddon Chambers, author of Cape Sol.

THE IDLER.

Cast includes: Herbert Baker, Nelson Wheaton, W. J. LeWane, Eugene O'Connor, Walter Bellows, Georgia, Marion, Henrietta Crozman, Eile Sham-n, Mrs. Walter and others.

MATINEE SUNDAY AT 2.

Extra Matinee THANKSGIVING DAY.

H. C. MINER'S 5TH AVE. THEATRE.

Last week hit one

MR. AND MRS. KENDAL.

Under the direction of Daniel Frohman, in

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Reopens N.E.; Matinee Saturday at 2.

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WILLIAM H. CRANE

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Seas secured four weeks in advance.

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Charles Frohman's Company in a new four-act play, by Henry C. De Mille and David Belasco.

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Wednesday and Saturday Matinees.

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14TH STREET THEATRE.

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Every night. Matinees Wednesday and Saturday.

Reserved seats Orchestra Circle and Balcony, 50c.

A new sensational Comedy Drama, by JEROME K. ARTHUR.

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BLUE JEANS will not be played at any other theatre in New York City.

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Every Evening at 8:15. Matinee Saturday at 2.

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Every night—Matinees Wednesday and Saturday.

Boy's Satirical Comedy.

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H. R. JACOBS' THEATRE.

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Matinees:

MONDAY, THURSDAY, SATURDAY.

GEORGE C. STREAY in

A ROYAL PASS.

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GRAND OPERA HOUSE.

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Thanksgiving Day—Grand Matinee.

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DATE BOOKS.

HARRY WILLIAMS, Manager. WILL J. HOWES, Treasurer. YANK NEWELL, Business Manager. GEORGE W. MITCHELL, Stage Manager. Now playing.

Wright Huntington, George W. Thompson, W. H. Murdoch, George W. Mitchell, Gus Hennessy, Thomas Massingale, Katie Emmett, Amy Ames, Florida Kingsley, Lizzie Davis, La Petite Lillian, William Lobb.

LOUIS ARMOUR IN THE EDITOR.

EDWARD KNOWLER, Manager. HORACE WALL, Treasurer. E. G. HAYNES, Stage Manager. This week (Oct. 6) Fifth Avenue Theatre, New York.

Louis Aldrich, Alexis Markham, William Lee, L. R. Willard, Edgar Weir, Dora Goldthwaite, Grace Huntington, May Haines, P. J. Reynolds, Marie Moran, Frank R. Hatch.

THE MIDNIGHT ALARM.

A. V. PEARSON, Manager. GUS MUNZER, Business Manager. W. W. BYRNES, Stage Manager. PROFESSOR GIDE, Musical Director.

Frederick Julian, Neil Florence, George Scott, Charles Rollins, W. W. Bittner, George F. Hall, Katie Pearson, Cassie Francis, Ella Bittner, Marie Leroy, E. M. Leroy, Harry Thompson.

THE UNITED HALL.

ELMER E. VANCE, Manager. W. J. CHAPPELL, Advance Agent. W. J. DEXON, Stage Manager. CHARLES F. INTERNA, Musical Director.

Master Harry Blaney, W. J. Dixon, Alexander Randolph, Harry J. Stone, Charles E. Huntington, Joe Coyne, Joe Mulligan, Florence Bindley, Lillian Alexander, Viola Vance, Harry Bryant, C. E. Hand, Clay T. Vance, J. W. Milliken.

THEATRICAL SCENERY

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We are now completely stocking with Scenery New Broadway Theatre, Denver, Colorado, New Lyceum Theatre, Memphis, Tenn., Grand Opera House, Dubuque, Iowa, Timmermann Opera

MRS. KENDAL ON THE DRAMA.

Following is the full text of Mrs. Kendal's address before the Goethe Society, members of the theatrical profession, and others on Tuesday afternoon of last week at the Hotel Brunswick:

In dealing with The Drama within necessarily brief limits the great difficulty is to decide from what point of view so large a subject is to be treated. That it should have a place in your discussions seems appropriate enough, for assuredly there never was a time when the theatre was more popular, or so much a topic of conversation, as now. People are, indeed, rapidly becoming alive to the fact that the "progress and culture of a nation depend upon its diversions as well as upon its occupations," and as a matter of consequence the dramatic art is receiving its need of recognition. It appears, therefore, that the most useful thing for to-day will be to glance for a few moments at the difference in the condition of The Drama in its earliest days, and now—and to consider in what way it has improved, in what deteriorated. That it has in many ways improved, every playgoer of intelligence must admit—that it has in some ways deteriorated, those who are closely associated with it are forced to allow.

It is an easy and a pleasant task to speak of its improvement. I believe—nay, I know—that these still-existent vices, but self-constituted critics, who speak with shake of head and regretful sigh of what are called the "vices" of the drama, and which will cause them to be honorably, nay, gloriously, remembered in ages yet to come. But surely I am justified in saying that the playgoer of to-day possesses advantages far and away above those which his forefather enjoyed. Let us compare for a moment the playgoer of to-day with the playgoer of the age in which the theatre was in its infancy. In the old days the utmost disorder was allowed to exist in the half-lighted auditorium; eating and drinking were freely indulged in; smoking was permitted; wine, spirits and tobacco were hawked about; card-playing was resorted to between the acts; the men in the audience were allowed to talk and to converse with the performers. It was no disgrace in those days for gentlemen of good social position to be seen tipsy at the play, and, of course, drunken brawls and disgraceful quarrels were of frequent occurrence. The entertainment provided on the stage was on a level with the intellect of the audience, and the players were in the habit of using every little detail connected with the action came to be looked upon as absolutely essential to the proper production of a play. Nowadays, indeed, that which is technically known as the "staging" of a play is in itself a work of true art, and in its own way gives rise to as much thought and care as the author has for his dialogue or the actor for his part. It has been objected lately, that too much attention is apt to be given to scenery, furniture, and accessories, and that there is a danger of The Drama suffering from over-elaboration in this direction. In plain English, this means a thing may be too well done, and it seems hard to subscribe to such a theory. Our forefathers, you will remember, were content with a background for their plays on which the name of the place supposed to be represented was written up, such as "This is Thebes," or "This is a forest," or sometimes even the trouble was not taken, and the actors had to inform the audience where the action of the scene lay. "This scene is set in the brilliant opening line given to an actor in an old drama.

These crude arrangements gave way to the introduction of scenery, but it was a long time before anything like correctness was attempted, and we can most of us remember the days when there was no complaint of the thing being "overdone." Can it be "underdone?"

As a scene is to be represented at all, can it be given with too much truth or attention to detail? Of course, lack of judgment spoils everything, and it is very likely that mistakes in this direction have given rise to the complaint. It is useless to lavish money on a scene. If the interior of a peasant's cottage is to be represented, much expenditure on the furniture would be ridiculous, but surely the artistic care that reproduces the humble home of the laborer down to such minute details as, say, the "samples" stitched in silk which his wife had worked when a girl at a village school, and which now decorates his walls, is a thing to be admired. Again, if the scene is a landscape, ought it not to be made as true to lovely nature as the resources of art will allow? Or if it is a room in a palace, can it be as beautifully given? If the surroundings and minute details of such scenes are correct and in good taste, they must add, not only to the enjoyment, but to the education of an audience, for it may be reasonably supposed that the frequenters of the less expensive seats in a theatre have not many opportunities of becoming familiar with the interior of palaces, and it is certain that the jaded city clerk who seeks a little recreation at the play, does not see too much of landscape, or has a very intimate acquaintance with the indescribable attractions of an English village home. Perhaps it would be well for those who are disposed to be satirical concerning what they call "over-attention to detail" and "over-elaboration" to give a thought to this side of the question before airing their opinions.

It may, then, I think, be conceded that in matters of scenery the improvements are not only great, but remarkable.

The comfort of the audience, too—is not that considered nowadays as it was never considered before? For obvious reasons I do not often form one of an audience myself, but I should certainly think that good light, attention to warmth and ventilation, soft cushions, ample room, good music, and above all, a comfortable temperature, are things to be added to our list of improvements. And while advances in this respect have been made before the curtain, in most theatres, equally great ones have taken place behind it, and actors and actresses are at last surrounded by the conveniences and comforts they have a right to expect.

We have more play-writers, too, than of old, and although a cry is constantly going up that there is a dearth of good dramatists, it is a matter of fact that much excellent modern literary work has been, and is, associated with the stage. It is to be feared that the playwright of to-day is hardly appreciated as he should be. His work is subject to keen and universal criticism (for it is a curious fact that whereas few would venture to criticize books, poems, or paintings without some little special knowledge, every one thinks he has a right to pronounce judgment on a stage play, and is convinced that that judgment is infallible; and again, the dramatist runs the risk of being misinterpreted, and, consequently, misunderstood. His work, moreover, does not find its place on the library shelf, and is seldom read; but the improved condition of the theatre has made the most famous literary men of the day anxious to identify their names with it; and let us hope that his desire will increase and bring forth good fruit as matters still further improve.

But perhaps the most remarkable change that has come over the condition of The Drama is the fact that there is at last a recognized social position for the actor. Formerly actors formed a little body to themselves. The theatrical profession was considered outside, if not beneath, all others, and was regarded with something like contempt. It was a wrong, a cruel, and an absurd state of things, for even then the theatre was popular and was doing good work. Perhaps you may remember Garrick's famous reply to the bishop, who told him that he could not understand why the theatre was always full while his church was always empty. "I think," said Garrick, "it is because I deal with action as though it were a truth, while you preach a truth as though it were a fiction." Members of all the other professions were glad enough to come and associate themselves with the outcome of the actor's genius; his ability was recognized, and it was (as it is now) the subject of universal conversa-

tion and of much newspaper comment; but the door of "respectability" was closed to him. Now all this has changed. The theatrical profession is acknowledged to be a high and important one, and the society of the intelligent and cultivated actor is eagerly sought after.

One is always hearing or reading in the papers that the professions are "over-stocked"—that there are too many clergymen, too many lawyers, too many doctors, and the fact that the terms of actor and of gentleman may now be regarded as synonymous, seems to have sent the "over-draft" of all these other professions heading on to the stage. How many young sons of well-born, but not too well-to-do parents have hailed the present social position of the actor with delight! How many educated girls, finding themselves through force of circumstance, suddenly compelled to face the world on their own account, have turned with a sigh of relief from the prospect of the stereotyped position of "companion" or governess to the vista that an honorable connection with the stage holds out to them! From the other side of the coin, the critical profession also runs the risk of becoming "over-stocked." These young aspirants rush to the stage as to a promised land. The would-be actors congratulate themselves on the fact that there are no "stiff" examinations to pass; they complacently regard their handsome young faces in the looking-glass, finding themselves through force of circumstance, suddenly compelled to face the world on their own account, have turned with a sigh of relief from the prospect of the stereotyped position of "companion" or governess to the vista that an honorable connection with the stage holds out to them! From the other side of the coin, the critical profession also runs the risk of becoming "over-stocked." These young aspirants rush to the stage as to a promised land. The would-be actors congratulate themselves on the fact that there are no "stiff" examinations to pass; they complacently regard their handsome young faces in the looking-glass, finding themselves through force of circumstance, suddenly compelled to face the world on their own account, have turned with a sigh of relief from the prospect of the stereotyped position of "companion" or governess to the vista that an honorable connection with the stage holds out to them!

A young man of this stamp not long ago called upon a London manager, sent in his card, and being admitted to his presence, informed him that he had made up his mind to go on the stage, and was now prepared to accept an engagement. The manager, not unnaturally, asked some questions as to his qualifications for the career which he proposed for himself. "Had he any experience as an actor?" "Had he studied the dramatic art?" "No," was the reply, "but he had decided to go on the stage, and all that he wanted was an engagement." The manager, who was an old hand at the business, pointed to a building on the opposite side of the street, "that," said he, "is a bank, go and present yourself there—say that, without knowing anything about the business, you have made up your mind to be a banker's clerk and ask for a situation. If you succeed in getting one, come back here and I will engage you as an actor. If you fail, you will have lost your deposit, but he did not return."

The would-be actresses are more confident, and are certainly more disposed to devote heart and soul to their work; but neither the one nor the other has the slightest idea of the amount of study, of labor, and of devotion to the art—to say the least—of nature and of the human mind, that are necessary for success.

Another advance that may be claimed for The Drama in these days of its improvements is its influence as a teacher—for a teacher it always has been and ever will be. Temperaments differ everywhere, and one of the first things that a boy or girl has to find out is what will exercise the greatest influence on their own nature. There are many young people who are perfectly content and happy with the amusements that are afforded by study, by a happy home life, and by pleasant social intercourse; but there are also many who require a little more than this, and who can only show what is best in their undeveloped natures under the influence of the drama. The drama, as the thirsty wayfarer rushes to the cooling brooklet. How important it is, therefore, that the draught should be pure, that the refreshment should be really wholesome and useful! It is quite certain that many hundreds—nay, thousands—of people have been influenced for good or for evil by the drama. There are many who, through the influence of the drama, have learned a lesson and gained an experience that will probably be remembered with advantage throughout the remainder of their lives. A pure stage is likely to be surrounded by a pure people, and its influence from this point of view can hardly be over-estimated.

It is worth while here, perhaps, to look upon the influence that the dramatic art has upon those most intimately associated with it. The playing of many parts naturally gives to the actor and actress a curious insight into the sentiments and passions that sway and bias human nature.

The earnest actor who has heart and soul in his work, and conscientiously studies the various parts he is called upon to play, is compelled to think, more than the mere man of business, of human strength and weakness, of hate and love, of joy and sorrow—for in their turn he has to portray them all, and to judge by results the effect upon his nature is to make him very charitable indeed. I may safely say, his charity more openly or more cheerfully practiced than among the members of the theatrical profession. I do not allude to mere aims giving—the readiness with which an actor will in that way help a comrade who has fallen by the way has become proverbial—but to charity of a very different and more valuable kind. Clergymen preach forgiveness, but they do not welcome among their own body men whose names are identified with a stormy past, but who would gladly do useful work in a peaceful future. Lawyers have to do with justice, but they look with weary eye on those who have once tripped, and conscientiously cast their dirty clothes upon the shoulders of the easily misled and consequently dangerous creatures. Doctors practise the healing art, but their nostrums are for broken bones and bodily hurts; they have no salve for the weary mind or the lacerated heart. The theatrical profession, on the other hand, offers chances to all men and women, and in matters of the heart and mind, it is in the way that I maintain it to be a more charitable one than any other. A sad and undeserved consequence of this is that actors are liable to suffer as a body for the very charities they so unselfishly practise, for they give the outside world opportunities of indulging that scandal about the stage which apparently forms one of its chief delights.

The puritanic-minded point to some too well known, "black spider," who is endeavoring to earn a living in a theatre, lift up their pious hands in horror, and condemn the whole profession. It would be well, indeed, if these worthy people would take the trouble to look a little further into the matter, and ascertain how cruelly unjust such condemnation is.

In all these things—and if time permitted I could mention many more—The Drama, it may be safely maintained, has not only held its ground, but improved; but I am now quite half way through the time allotted for my paper, and I must turn to the other side of the coin, the which in what way the drama of the present day has deteriorated, and, unless actors and actresses will be true to themselves and the honorable profession that they follow, is likely still further to deteriorate.

No true lover of the dramatic art can look with satisfaction on the many ways in which it is now advertised. No true painter, not the poet, thinks it advisable to fill the columns of the daily papers with the monotonous repetition of what this or that critic has said of his work, or to keep his name constantly, and with wearisome persistency, before the public. The extent to which some carry out this system, and the pains taken over it, is simply beyond all description.

The absurd mania seems to be in a great measure, I am sorry to say, peculiar to the members of the theatrical profession, and it assuredly does not add to their dignity. As a cloak for incapacity such means may be excusable, but true art in every branch advertises itself. Advertising nowadays is an art, but it is not the art of acting, and the unfortunate outcome of all this is that the artist's capability, or more properly speaking "popularity," is too often gauged by the amount of publicity that is given to every little action of his or her life. An unthinking section of the public is hungry for news of this description, and incompetent but "showing" actors and their managers take advantage of it.

Another way in which The Drama has certainly deteriorated is the style of play that now attracts popular audiences. Our forefathers could laugh heartily over a good farce, but the staple fare of the evening had to be the serious or practical drama in which some good moral would be pointed out, and literary merit would be looked for and found. At the present time, however, audiences enjoy a whole evening of farce, and farce of a very remarkable nature. What, in reality, can be a more painful spectacle than that of an innocent and unsuspecting wife being hoodwinked and deceived by a grace-

less and profligate husband? Years ago, it would have formed the groundwork of a very pathetic play—if not of a tragedy—but now it is a never-failing source of delight to the lover of elongated farce, and the greater the innocence of the wife, and the more outrageous the misconduct of the husband, the louder are the shrieks of laughter with which their misadventures are received. That most of the old plays were indicative is a matter of fact, but they were a reflection of the times in which they were produced. In those days a spouse was called a spouse, and plain speaking was not only tolerated, but expected. That disagreeable "suggestion" should have taken the place of downright earnestness is a bad sign of the state of the modern playgoer. Of course, there are very clever and very amusing pieces of this order, but their success has given rise to a host of vulgar and clumsy imitations, which, while attracting audiences, certainly do no credit to the stage.

In what is known as burlesque, too, the modern Theatre has decidedly deteriorated. Genuine travesty and pantomime are distinct and recognized branches of the dramatic art; but though some good burlesque pieces in which witty authors and clever actors write to create a hearty, wholesome, and good humored laugh are happily produced from time to time, the place of burlesque with which the modern playgoer is familiar, and which, it must be owned, he seems to enjoy, is not a very high-toned entertainment. I am sure that if fanciful children were taken to these pieces, it would be a real source of sorrow to them to see such trusted friends as "All Baba," "Aladdin," "Robin Hood," "Robinson Crusoe," "The Squire," and a host of others treated so badly.

No one in his senses can blame managers or actors for catering for this section of the play-going public. A demand naturally induces a supply, and if dramatic art has deteriorated in this direction, the public, and not the profession, is to blame.

I do not think that the press of the present day does all that it might do for the true welfare of the drama. Often the scorching heat of the battle of the over-praise or too cruelly condemn. The public, as a matter of course, turns to the newspapers for information. And how can any judgment be formed when either indiscriminate praise or unqualified abuse, is given? Criticism, if it is to be worth anything, should surely be criticism; but the constant writing of a picture, or an article, replete with eulogy or the reverse, seems to be the aim of the theatrical reviewer.

Of course, the influence of the press upon the stage is very powerful, but it will cease to be so if playgoers find that their mentors, the critics, are not trustworthy guides. The public, after all, must decide the fate of a new play. If it be bad the public of to-day will not declare that it is good because the newspapers have told it so. The playgoer will be disappointed, he will be bored, he will tell his friends, and the bad piece will fail to draw audiences. If, on the other hand, the play is a good one which has been condemned by the press, it will excite the public and stir the heart of the audience in spite of adverse criticism; the report that it contains the true ring will go about, and success must follow. In a word, though the press can do very much to further the interests of the stage, it is powerless to kill good work, and it cannot galvanize that which is invertebrate into life. And there is one other side of the picture. 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LONDON NEWS AND GOSSIP.

LONDON, Nov. 14, 1890.

Disensions have ruled lively of late in London theatrical circles, and many bitter thoughts and revengeful longings have, alas! been engendered in the hearts of artists, both masculine and feminine not to mention mere managers and directors of theatrical limited liability companies.

The Gaiety was the first to inwardly bleed and suffer from stormy tempers, hard words and general disunion. Hardly had George Edwards and company started in Liverpool the trial-trip of *Carmen Up to Date*, when lo, trouble arose between the management and the Principal Boy, who is not altogether unknown to you as Miss Addie Conyers, late of the Faust up to Date American company, and formerly of the London Music Halls.

Addie was cast for Escamillo in the new burlesque, but was uncast (principally, I believe, by her own desire) after playing it a few nights. Anyhow, off went Addie into the music-halls again, and hey, presto! another lady whom Americans have also met—Miss Jennie Dawson to wit—was put into the part and was brought to London therein.

Presently the character was assumed by another and a larger lady, also not a stranger to you—namely, videlicet, that is to say, and don't you forget!—Miss Alma Stanley. And now, forsooth, I hear that although the part has been written up and certain sweet ballads have been dropped in for her, she doesn't seem to enthuse any over it, which certainly is not up to the heights of Alma.

But I forgot it was Inkermann and not Alma that had heights. No matter, "he wheeze forced itself on me, and as the new comic song says "It's a Pity to Waste it." Anyhow, it seems likely that Alma will presently succed also, and that (N. B. this is strictly private) Hayden Coffin will probably take up this much-worried part, which will, of course, in that case, be transformed into a conventional comic opera hero.

But ah! all this time a more deadly formed quarrel has been careering around these little beats-up. Not to put too fine a point upon it, Florence St. John, the leading lady—the *Carmen* of the piece—has defied George Edwards to his golden, curly head—and all on a matter of (stage) business.

It would seem that Florence had taken the trouble to study for this piece—something entirely new for her—namely, a little dance, or "danee," according to the latest new pronunciation of our golden youth.

Now, Florence who *can* sing, but *can't* dance much, was just priding herself on her novel proceedings when suddenly a new *pas* (with song) was dropped in for Latty Lind, who (as you know) *can* dance but *can't* sing. Whereupon Florence gave everybody fits and threatened actions for injury to her histrionic reputation and the name of that legal Bogie Man, George Lewis, was hurled at the head of Edwards. Miss St. John also threatened not to play and so "understudy" rehearsals set in severely and have been continued at short intervals until now.

Edwards has also had trouble with the Parren-Leslie contingent of his company, who have been on tour with Ruy Blas and the Blase Rouge, but this worry was chiefly caused by the severe illness of both Ellen and Frederick. The upshot of all this way (as you have doubtless heard ere now), that Edwards has canceled the proposed American tour, and a pretty penny the canceling has cost him.

Scarcely had the Gaiety started its disensions when the Lyric (at which Sedger started business a few nights after the Gaiety reopened) went in for alarms and excursions on its own account.

The combatants in this case were the aforesaid Sedger and two vocalists whom you know well, namely, Miss Geraldine Umar (who plays *La Cigale* in the Lyric's lovely show) and the "Chevalier" Seovell, the leading tenor of the piece. This resulted in Seovell "walking out of the theatre" (as actors say) and up went his understudy.

This young man, however, did not prove to be as successful as was anticipated, and so within a few nights, the "Chevalier" returned to the even tenor of his way, and peace was restored. Meanwhile the "Chevalier" seized the opportunity to send around steep statements as to his salary, and so forth.

Before the Lyric eruption had simmered down, out burst the long smouldering trouble between the Carl Rosa Light Opera Company, (including Augustus Harris).

This occurred at the Prince of Wales', which theatre was let to this company by the hereinbefore mentioned Sedger. There was a contract that the C. R. Co. were to produce three operas. The first, Paul Jones was a success, the second, Captain Thores (in which your Miss Attale Claire has just been replaced by Violet Cameron) was *not* a success. And another piece, should, (according to agreement) have being-got ready. The

Carl Rosa people not being willing to go on, the agreement was last Saturday ended, and among other things, Augustus Harris resigned his position as a managing director of the Carl Rosa Operatives.

The latest that has reached me in this connection is that Harris will combine with Sedger (who is his brother-in-law) to produce at the Prince of Wales, a "musical drama," whatever that may mean.

Among other quarrels I may mention that between Charles J. Abud and Richard Marshall for breach of contract by the latter, Richard having failed to comply with an order of the court. Messrs. Troutbeck and Barnes signed judgment against him last Saturday.

In short, we are all just now a Merry Theatrical Family. We are, we are!

GAWAIN.

SARDON'S THERMIDOR.

PARIS, Nov. 12, 1890.

All of M. Sardou's admirers—and they are numerous in spite of his cantankerousness—hope that he will take his revenge for Cleopatra in his new comedy of Thermidor, which was read yesterday to the artists of the Comédie-Française, and the rehearsals of which are to be at once begun. For, notwithstanding the extraordinary puffing, Cleopatra is not a success; that is to say, it is not a good piece. Of course it will make money, because it is a grand spectacle; but on this side of the water that is not all. Sardou is a millionaire and has no need to write pieces that have no other merit than that of making money. Thermidor will stand or fall upon its dramatic merits. Let me hasten to add that the opinion of those who know something about the new work is that it will be worthy of the Sardou who wrote *Patrie*, *A Scrap of Paper*, *Divorçons*, and other strong plays, before he began making "machines" to please Sarah Bernhardt.

Some interesting facts about the new comedy have already leaked out. Thermidor is an historical piece, recounting in a dramatic manner the fall of Robespierre. Interwoven with this page of history there is an intrigue of which the actor Laboussière is one of the heroes. This intrigue is destined to interest the public in a more scenic way than by a mere recital, however curious it might be, of the memorable day of the 9th Thermidor. The curious thing about this piece is that only two of the historical personages are seen upon the stage—Laboussière and Sanson, the executioner; neither Robespierre, Saint-Just, Couthan, Marat nor Fouquier-Tinville appear, although they are the main-springs of the action. The day of the 9th Thermidor is recounted from six o'clock in the morning until seven in the evening, and when the author speaks of the historical characters of that day he simply repeats what they themselves said. In this way Sardou hopes to defy all critics who may question the historical accuracy of the piece, which is republican in tone. All the personages protest against the Terror and are enemies of the scaffold, but they are republicans of the Danton shade.

Thermidor is in four acts. The first one takes place on the borders of the Seine, near the old island of Louviers, which no longer exists; the second in the chamber of Jacqueline, the costume of the Comédie-Française; the third, in Laboussière's room, represents a meeting of the committee of public safety; the fourth shows us the court-yard of the Conciergerie and the departure of the last cart load of prisoners for the place of execution. The third scene is an echo of the famous sitting of the convention, which put an end to Robespierre's dictatorship; at each instant a messenger arrives from the assembly, bringing news of the struggle against Robespierre. The reproduction of all these scenes will be made as exact as possible, and as Sardou has the history of the Revolution on the ends of his fingers, we shall be sure to see as accurate a picture of that epoch as stage art can render it.

There are twenty-seven roles in Thermidor, of which three are important: Laboussière, to be played by Coquelin aîné; Martial Hugon, a soldier, by Marais; Fabienne Leconteux, by Mlle. Bortet. This last-named personage is one of the most curious characters in the piece; she is a Sister of Charity who is concealed in Jacqueline's room by Laboussière and his friend Hugon. The minor roles, with the cast, are as follows: Jacqueline, to be played by Mlle. Nadamard; François, an agitator after the style of Louise Michel, by Mlle. Lynnès; a gaxoche of '93, in travesty by Mlle. Ludwig; the Conciergerie's daughter by Mlle. Bertiny; and a role for Mlle. Amel. Sanson, the head-man, by Martel; Mouillon, a sans-culotte and husband of Jacqueline, by Garrand; Jolibo, the barber of the Conciergerie, by Boucher; Cocardet by Leloir; the messenger of the Committee of Public Safety by Jean Coquelin; Bricard, a follower of Danton, by Clerks; Bonchard, a soldier who dreams of nothing but the guillotine, by Hamel; a revolutionist, who is the lover of François, by Villain; with other and less important parts by Langier, Gravellet, Cocheris, Falconnier, Dehelly, Sommy, Berr, Roger and

Leitner. The first performance will be given probably at the end of December or at the beginning of the new year.

Thermidor, although recently written, was planned twenty-five years ago, and was to be called the *Dernière Charrrette*. At that time, however, it was not permitted to represent scenes of the Revolution upon the stage, and Sardou was given a hint that he would do well to postpone his proposed play. So the plan slumbered in his portfolio until last year, when M. Claretie asked Sardou for something for the Comédie-Française. Then the author recalled the plan of *Dernière Charrrette*, and found that it would be just the thing, as it would enable the theatre to render homage to one of its former members, by representing a play in which he is the principal hero. Charles Laboussière, I may recall, was a member of the Comédie-Française company in 1793, and at the same time one of the secretaries of the committee of public safety. It was in his office that were accumulated all the denunciations against suspected persons, and the papers and documents relating to the charges.

When Fouquier-Tinville and the committee wished to send some suspected person to the guillotine they asked Laboussière for the record of the person and Laboussière handed them over. Now all the company of the Théâtre-Français was suspected, actresses as well as actors. But, when the committee asked Laboussière for the papers concerning his comrades, he always found some excuse for not producing them, either that they were mislaid, that they had not yet been arranged, or some similar reason. These many delays finally surprised the committee and they began to complain. Happily, before they had time to look into the matter, the 9th Thermidor arrived and saved everybody. As for the denunciatory papers, they really existed, but Laboussière reduced them to pulp and threw them into the Seine.

It is this good seed that will form one of the incidents of Sardou's new comedy.

STANFORD.

THE DRAMA IN ITALY.

ROME, Nov. 6, 1890.

Eleonora Duse, the most original actress now playing in Italy, has given Shakespeare's Antony and Cleopatra in Turin, and has made the greatest hit of her whole career in it, although unheralded by any previous puffing, and although produced with the most meagre of scenery, and without any attempt to elaborate, or even faithful dressing.

If so great a success can be obtained without any outward advantages of scenery, or dress, what would it not have been, had it been dressed and put on the stage as Sarah Bernhardt's Cleopatra has been?

It is a thousand pities that Sarah Bernhardt did not use Shakespeare's version instead of Sardou's *pot-pourri* of the same subject.

Can the Parisian public be less intelligent than the Italian public that it cannot understand Shakespeare even on a known and familiar subject? Here, instead, the critics are applauding Eleonora Duse for having brought out Shakespeare's Cleopatra and thus saved us from Sardou's imitation.

Eleonora Duse has been studying the part for some time, and has fed on its beauties until she and Cleopatra seem to have become one.

In appearance, figure, face and movement, Duse is very like Bernhardt, and the resemblance would be complete but for the voice, which in Duse is somewhat grating until she warms in course of the play. She is younger than Sarah Bernhardt, but, like her, is weak, is delicate of health, and extremely nervous.

She made her first appearance in Naples—in a little one-act play—and almost to empty benches. She was dressed in a poor little white dress, with a bit of blue ribbon in her hair. She was so thin that her cheeks were as sunken and hollow as if she were in her second childhood instead of a girl, barely in her teens. But as soon as she began to speak, the few spectators who were in the house stopped the yawn on their mouths, pricked up their ears, and sat bolt upright to listen. An electric shock could not have had a more sudden effect on them. That pale, sick-looking, meagre child had already souls of passion in her voice, and the germs of a great tragedienne were seen growing into life behind those mimic tears.

The child was applauded, as if she were already an experienced actress. She was poor, and so timid that she had not a word to answer in reply to the compliments that soon poured upon her.

Her first real and important success, however, was Desdemona. She has always had a passion for Shakespeare. Here, too, she was dressed in poor, cheap rags, and her fellow-actors were attired in the most unaccountable costumes, of every age excepting the right one, as is usually the case in Italian theatres, where no historical accuracy of dress or scenery is ever attempted. Yet, notwithstanding all these drawbacks, little Duse's Desdemona was a real revelation. Never before, or since, had or has an Italian actress played Desdemona as Duse.

Sept. 22, Annie Pixley.....	\$25.90
" 27, Hinrich's Opera Company, matinee and evening.....	62.00
" 29, Cleveland's Minstrels.....	707.25
Oct. 4, Ward-Bower, matinee and evening.....	8.675
" 6, Evangeline.....	401.25
" 10, Two Old Crones.....	443.45
" 11, Lewis Morrison, matinee and two evenings.....	6.40.40
Nov. 8, Old Jed Prouty.....	555.45
" 13, Roland Reed.....	407.75
" 15, Kellar.....	405.45
" 16, Shenandoah.....	600.30
" 20, Strauss' Orchestra, Matinee and Evening.....	\$1,150.00

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THE NEW Academy of Music

READING, PA.

JOHN D. MISHLER, Manager.

I might say that, Ellen Terry perhaps excepted, no English-speaking actress could play the part so gently, tenderly, lovingly or sweetly as Duse. Her grief is real, her tears real.

Her next great success was Theresé Raquin, and here she first gave evidence of all the strongest emotions of which she is capable as woman and as actress.

Zola wrote a letter of thanks to her after her performance of this part.

There is not a part now in the Italian or Franco-Italian repertory in which she has not scored a triumph. Pamela, Princess George, Denise, Fron-Fron, Francillon, Dame aux Camélias—she is great in all, and now she has added Shakespeare's Cleopatra to the list, and has created quite a furore in the part.

If her health permits, she may one day visit the United States, and then you will be able to judge of her talents. We call her the Italian Sarah Bernhardt, but without Sarah's eccentricities and gorgeous make-ups.

We have also a new Othello in Erneste Novelli, who has quite surprised his friends, who did not think he had so much in him. To bring out new effects in Othello seems impossible, yet Novelli has done this, especially in the death scene, which has not its like on the stage.

No Italian actor, I must add, considers he has achieved his aim until he has made at least one Shakespearean part his own. None dreams of acting Corneille, Racine, or even Alfieri on the Italian stage, but all dream of acting Shakespeare.

Novelli's Othello is considered to be the most complete, real and living Othello of all Italian actors who have yet attempted the part.

He is now playing in Buenos Ayres, whither Italian companies go as English companies go to New York.

This makes our fifth great Othello in Italy—Salvini, Rossi, Emanuel, Maggi and Novelli.

It appears, that years ago, when Novelli was beginning his career as a comedian, he went to see Salvini in Othello. Those who went with him tried to speak to him, but got no answer. He seemed to be turned into stone—and between the acts wiped the perspiration from his forehead, though it was mid-Winter.

Naturally of a light and cheerful disposition, he sat all the evening in silence. When asked if he felt unwell, he only shook his head.

During the last act, he kept his hand on a friend's arm and as his excitement increased, so his clutch on the friend's flesh increased—until a shriek was heard amid the applause which hailed Salvini's last scene, and Novelli, unconscious of all around him, was standing

up, clapping his hands and shouting, "Bravo! Bravo!"

The shriek, however, came from his unfortunate friend, who sat rubbing his poor arm—and who had no energy left to cheer. Novelli's final grip having taken all cheer out of him.

"Othello! Othello!" Novelli kept repeating to himself, when in the street, after the performance. "That is a sublime part; that is a work that I can understand—but I shall never be able to play it!"

"Go to bed," said his friend, laughing at his pretension.

But he has done it, as man will always do what he will, if he will only be strong enough.

And thus the comedian Novelli—once laughed at for his idea—has carried it out, and is now acknowledged to be one of the greatest Othellos on the Italian stage.

Emanuel has left Rome, and the Marin company has taken his place.

Among Emanuel's last pieces was Cavalotti's Alcibiade, which won the prize in the Dramatic Concours of Florence in 1874. The prize was 2,000 francs (\$400).

The play is too long, being in eight tableaux—or acts—but there are such splendid scenes in it that I think it might be worth adapting into English. One scene, between two low comedy men, is equal to anything Shakespeare wrote in the same way, and there are some love scenes which have not their like on the modern stage. The last act, also, is a gem, and also sensational.

Our new pieces are: Prince Erik, property of the Pietriboni company, and is well spoken of; Madre (Mother); Brutta (Ugly); Locusta; Sotto la pioggia (In the Rain); Olympia e Desvota; Contrabbandieri in Samiglieri (Contraband); and La Urologie Ideale (The Ideal Wife), are novelties promised for the Winter season.

La Urologie Ideale is by Praga, and has been bought by Eleonora Duse, who is enchanted with the part. I will tell you more about it some other time.

S. P. Q. R.

FOREIGN FOOTLIGHT FLASHES.

Salem's new play, Sodom's End, has been produced in Berlin, and is said to have been a failure.

There is a rumor going about in Paris to the effect that Jules Claretie will resign shortly from the directorship of the Théâtre Français. M. Laroche is mentioned as his probable successor.

Mrs. Langtry has tried Cleopatra in London and, it appears, made a failure of it. If Sarah Bernhardt couldn't make it a success it isn't likely that Mrs. Langtry could. The fact of the matter is, that Cleopatra was over-advertised, and has failed to come up to the public expectation.

George R. Sims, who is generally credited to be a just and sound critic, says "the play of Cleopatra by Messieurs Sardon, Shakespeare and Moreau is not a play and it is not Cleopatra, though in one scene and the only good one in five acts, it is Shakespeare. Cleopatra is simply being tried on the dog, so far as Paris is concerned."

Then referring to the fact that Mme. Bernhardt is to make the play the principal feature of her coming American tour, Mr. Sims adds:

I have a great liking for Americans, and a good deal of sincere admiration for the national thoroughness and clear-headedness of their character. They are, perhaps, just a little bit too fond of taking a McKinley view of the foreign drama, so far as the old country is concerned, but they are generally ready to welcome anything dramatic from France or Germany. Now, having carefully studied for many years the tone of American criticism on the imported drama, I cannot help thinking that the people who have given \$200 for a seat to see Cleopatra will come to the conclusion long before the performance does that they have paid two thoughts too many. And I will give Sarah in as a make-weight. Not only is Cleopatra a play devoid of interest, but it is devoid of construction. There is no suspense and very little sense in it. It is a series of scenes in which Sarahpatria is alternately loving and jealous. Mark Antony is trotted on and off simply to supply Sarahpatria with an excuse for saying something. It is true in the last act we get the real use made about which so much has been written beforehand, but, in the words of one of the smartest of French critics, "We have to wait a terribly long time for the snake." The snake used is, I believe, an asp. Looking at the amount of *reclame* which has been got out of the unhappy reptile, I fancy a puff adder would have been more appropriate.

So Gilbert and Sullivan have decided that the farce has lasted long enough and are going to give the story of their reconciliation to the world. What a nice little advertisement it has been?

D'Oyley Carte's new theatre in London is to be inaugurated on Dec. 15. It will seat 2,000 persons, and its stage is said to be the largest in the world. He has been two years building it, so it ought to be something elaborate.

Now that Ravenswood is off his mind, and that there are no more rehearsals under the personal superintendence of the "Master," Herman Merivale is slowly recovering from

his attack of mental depression. All his many friends will be glad to hear this. He is about to start for Australia with his wife.

Talking of the "Master" recalls Irving's recent severe comment on a letter from a Mr. Holyoke to the County Council in which that benighted citizen suggested that public amusements should be taxed. Says Mr. Irving wrathfully: "To me it seems a bad thing to see any public man who, like yourself, is manifestly animated by the best of motives with regard to the public, selecting from other civilizations some of their most retrograde manifestations, whilst ignoring the lessons for practical good which they have not only taught, but proved."

Buchanan's Dostoevsky porridge has been taken off the fire at the London Shaftesbury. The London public couldn't digest any more of it. The new piece is by Malcolm Watson and Miss Wallis, and is entitled The Pharisee.

Alexandre Dumas L'Ami des Femmes now forms the evening bill at the London St. James.

Madame Invernizzi, the clever actress, who is so well known in Paris, has arranged to come to New York this Winter and perform in a pantomime especially written for her by Jean Richepin.

Bean Austin is not likely to meet with much substantial favor and support in London. It is said to be too dainty and artistic a play to suit the average theatregoer. The Bean of Mr. Tree is described as a perfect piece of character acting.

The delicacy of the piece may be inferred from these lines, which are taken from the prologue:

"To all and singular," as Dryden says, We bring a fancy of these Georgian days, When speech was elegant and talk was fit, When slang had not been canonized as wit; When manners reigned, when breeding had the wall, And Women—*—were ladies first of all;—* Swift from eline to shade The roaring generations flit and fade, To this one, fading, fitting, like the rest, We come to proffer—be it worst or best—A dream, an ideal call it what you will, Of man, still Man, and woman—Woman still!

The inauguration of the Paris Eden-Theatre as a home of opera is a fact. Saint-Saëns' Samson et Dalila was produced there last week, and was a huge success. The string of carriages that had brought *tout Paris* to this wonderful first night completely stopped all traffic in the vicinity of the theatre.

The Struggle for Life has ceased to struggle with adverse fortune at the London Avenue Theatre, and has been replaced by Sunlight and Shadow, a new play by R. C. Carton.

There is a good deal of interesting theatrical reading in the English reviews for this month. In the *Theatre* there are papers on "Critics' Gallicisms," "Stage Fools," "Stage Realities," and "Theatrical Advertising." The *Gentleman's Magazine* has a good article on "English Players in Paris." *Moravay's* contains an elaborate criticism of Ravenswood by W. L. C., which we presume stands for W. L. Courtney. In the *Fortnightly Review* Mr. Swinburne talks about Robert Davenport, the dramatist, and Brander Matthews has an excellent paper on "The Whole Duty of Critics," in the *New Review*.

Mary Shaw, the famous English whistler, has left London for St. Petersburg under a special contract to whistle to the Czar.

J. T. Grein and C. W. Jarvis have adapted Thomas Hardy's "Woodlanders" for the stage with the author's permission. The London *Globe*, which seems to have seen the MS. says: "They have done so in four acts which trim over with incidents and conclude with effective situations." The piece will probably be seen shortly at a London theatre.

Mr. Burnand has kindly relinquished his idea of burlesquing Ravenswood. Thank you, Mr. Burnand.

That influential little body in London, The Playgoers' Club, is going to start a paper of its own, beginning with the New Year. It will be devoted entirely to matters theatrical.

The Prodigal Son is to be played in London next Easter by the original Paris company.

It is stated on good authority that there is to be very soon an Afternoon Theatre in London, that is to say, a theatre in which matinees only will be given. Such an undertaking will spell ruin from the start, meritorious though its object be.

MANAGER J. G. MORGAN writes that he has reconstructed the Agatha Singleton company since a number of high-salaried people left the company at Rochester, Ind.

THE AMATEURS.

Last week was a notable one in amateur circles, opening on Monday night at the Criterion with the Melpomene's first performance for the season of 1891-92. The cosy house was filled by a representative audience of amateur folk and their friends, many people from the different societies of the city being present.

The drama of the evening was *L'el Astray* and a veritable and acknowledged triumph was scored, which promises to place this thriving organization in the first ranks of the embryo players.

This inaugural was easily the most brilliant and promising opening performance given in Brooklyn this season. The play, although an ambitious selection, was adapted to the good points of those taking part and the rich stage settings and handsome gowns, as well as the good looking young women who wore the latter, combined to form a scenic ensemble that was very pleasing.

The waits between the acts were intolerably long and the hour when graveyards are popularly supposed to yawn had come when the audience departed.

Looking at the play from an amateur standpoint there was very little to find fault with. There were no hitches, no stage waits, no trippings over rugs, or chairs or any of the other demoralizations which the average fledgling thespian is heir to.

Mr. Albert Meafay's Hector Placide was a very clever characterization. He looked like a Frenchman, and neglected none of the good points of his part. Mr. Bert Andross was easy, graceful and at home as De Lesparre, his reading of his poetic lines in the first act being marked with exceeding sweetness and power without any elocutionary antics. Mr. Catlin was a trifle ponderous in the part of Count Rodolph but gave an even interpretation of the role. The duel between the Count and De Lesparre was prefaced by the solemn removal of each gentleman's coat. This was nonsensical. A man fighting a pistol duel does not fight in shirt sleeves, but on the contrary buttons his coat and turns up his collar to hide the linen which would otherwise serve as a target for his opponent's bullet.

Mr. Thomas Bell gave Major O'Hara too broad a brogue for an Irishman who had been spending the greater part of his life at fashionable watering places, but he delivered his lines with unction and a knowledge of his role.

All the ladies acquitted themselves excellently, and looked charming in the swell frocks which the Melpomene had provided "specially for the occasion."

Miss Wallace showed her long training and experience in the manner with which she interpreted the part of Armande. The grace, dignity and pathos that she infused into her lines proved her capable of other than sourette work. This popular young woman has become slenderer than of yore, and she made an exquisite picture in her Empire gown.

Miss Harriet Lawson was stately and severe as the Countess, and carried herself well. Miss Bowen as Suzanne needed another row of lace across the top of her bodice, but was otherwise effective, while the Misses Ellwood, Rahmer and Smith spoke their lines intelligently.

The Amaranth's production of *Caste* at the Academy on the following night was a distinct disappointment. The good work done by this association in seasons past led us to expect a performance at least on a par with those of last year, but the hope was blighted when the curtain fell on the first act.

Caste has always been considered a favorite play for the amateur, on account of its simplicity, but that very simplicity requires a Montague and an Ada Dyas to bring out the beauties of the comedy—and on Tuesday night they did not come out at all. That bleak and arid desert—the stage of the Brooklyn Academy—was necessarily laid bare during Acts I and III. The lack of scene, costume and accessories proved, beyond doubt, that these adjuncts add much to the value of a play in the hands of amateurs.

When Sam Gerridge considerably brought in his auction-purchased chair and table in the last act, the audience broke into wild applause, for they felt that more furniture was just what was needed to fill up the dreary vastness of the Eccles' family sitting-room.

Good stage-settings and smart dresses are half the battle in the present stage of amateur development, and why the committees do not bear this fact in mind when they select a play is one of the things that no fellow can find out. "When Burbage played, the stage was bare," but, alas! there are only a few Burbages left, and they are not among the Brooklyn amateurs.

There were two individual spots of goodness in the performance, Mr. Williams' Gertrude, and Mr. MacFarlane's Eccles. The former was excellent. His accent was well sustained, and his make-up as a London "Arry," was in the language of the circus poster, "alone worth the price of admission!" Mr. MacFarlane gave one of his carefully prepared character sketches in the part of Eccles, but the beautifully inebriated old man is one of the most tiresome of stage chestnuts, and a little of him goes a great way.

Of the other men taking part, Mr. Spence, as Dixon, made the best impression. Mr. Montgomery as George D'Alroy was unequal to the part. Mr. Young, who is one of the most finished actors, was a lamentably weak Captain Hawtree. His bearing was anything but military, his make-up was puzzling, and the English accent he affected was flippant and unnecessary. It is to be hoped that Mr. Young will be cast more in his element in the future Amaranth productions.

Elise Louis was a rollicking and boisterous Polly, and Mrs. Woodruff was an insufficient Esther.

K. M.

POINTS.

The next Amaranth performance will be given Dec. 19, and the succeeding dates at the Academy

are Jan. 12, Feb. 13, March 11 and April 15—all Wednesdays.

William Phelps MacFarlane, one of the best known amateurs, proposes to assume the direction and stage management of performances this season and to coach amateurs in special roles. Mr. MacFarlane is well fitted for this work.

Willis Fletcher Johnson, who edited the Amaranth's bright programme, has resigned his duties to Mr. A. R. Hart, who presents a well-written inaugural sheet.

Mr. T. M. Hayden occupied the president's box at the Melpomene's performance, and entertained a party of friends.

A testimonial to W. A. H. Hastings will take place at the Criterion, Dec. 2, when Damon and Pythias will be given.

The recent performance of the Lyceum Society at the Criterion can be put down as the best yet given by this enterprising club.

Mr. Frank Hamlin, secretary of the Amaranth, is an enthusiastic worker for the association.

The Mansfield Dramatic Association will give The Big Bonanza at the Criterion early in December. This club is composed of old Leonidas members, and the president is Mr. M. J. Colgan.

The Bulwer presented The Portrait at the Athenaeum on Wednesday, the 18th inst., followed by Nan-the-Good-for-Nothing, with Fannie Rorke in the name part.

Mr. M. J. Rorke, the favorite "coach" and director of plays, is busier than ever this season, which he declares one of the liveliest on record.

* * The rates for "Open Time" in THE DRAMATIC MIRROR are: One announcement (one date), 50 cents; for each additional date, 25 cents. Subsequent insertions at same rates.

OPEN TIME.

The Following Dates are Offered to Traveling Managers. Write or Wire.

ALBANY, N. Y.—Jacobs' Opera House, Dec. 15, 16, 17. Jan. 19, 20, 21.

ATLANTIC, IOWA.—Opera House, Dec., Jan., Feb., and March.

ALBION, N. Y.—New Grand Opera House, after Nov. 20.

BUFFALO.—Court Street Theatre, March 23, May 11-25.

CLEVELAND.—Jacobs' Theatre, May 18 and after.

CHICAGO.—Alhambra, Jan. 18. April 26, May 10-24 and after.

CHICAGO.—Clark Street Theatre, Dec. 14, Feb. 1, March 15-22-29, April 26, May 3-10.

CHICAGO.—Academy of Music, Dec. 7, Jan. 11, May 3-10-17.

DULUTH, MINN.—New Lyceum Theatre, open time after March 1.

HOBOKEN, N. J.—Jacobs' Theatre, Dec. 1, 2, 3, 4, 5, 6-18, 19, 20, 21, 22, 23, 24, Jan. 2, 3, 4, 10-26, 27, 28.

KENDALVILLE, IND.—Spencer Opera House, Holiday and other dates wanted.

MONTREAL.—Jacobs' Theatre, week Feb. 18.

NEW YORK.—Jacobs' Theatre, March 2, April 27, May 4-18 and after.

NEWARK, N. J.—Jacobs' Theatre, Dec. 18, 19, 20, April 13, week.

NORFOLK, VA.—Lewis Opera House—Open time.

PATERSON, N. J.—Jacobs' Opera House, Dec. 1, 2, 3-25, 16, 17-22, 23, 24.

PHILADELPHIA, PA.—Continental, Jan. 19-26, Feb. 2, March 23, all after.

PARIS, KY.—New Grand Opera House, Open Time after Dec. 1.

ROCHESTER, N. Y.—Jacobs' Theatre, Feb. 5, 6, 7-26, 17, 18, 19, 20, 21.

ROANOKE, VA.—Opera House, Nov. 27 and March 30.

ROCHESTER, N. Y.—Academy, Feb. 2, 7.

SYRACUSE, N. Y.—Jacobs' Theatre, Dec. 29, 30, 31. Jan. 19, 20, 21.

STREATOR, ILL.—Plumb Opera House, Dec. 25.

WESTFIELD, MASS.—Nov. 27, Dec, Feb. and March open.

* * The rates for "Time Wanted" in THE DRAMATIC MIRROR are: One announcement (one date) including manager's name and address, \$1; for each additional date, 25 cents. Subsequent insertions at same rates.

TIME WANTED.

Traveling Managers have the following Open Dates. Write or Wire.

CHAS. T. ELLIS.—Dates in April and May. Address as per route in Mirror.

GUILTY WITHOUT CRIME.—After Jan. 10, '92. Address en route.

ONLY A FARMER'S DAUGHTER.—After Nov. 15. Open open. Address C. R. Gardner, Norton, Conn.

ROBERTS-SAILER COMPANY.—Several open dates. Address J. B. Roberts, 2,116 North 13th Street, Philadelphia, Pa.

RAGLAN'S WAY.—Address David Peyer, en route.

THE STRUGGLE FOR LIFE.—Open Time Season 1891-92. Address Frederick Pashling, care Mirror.

THE NEW YORK DRAMATIC MIRROR.

IN OTHER CITIES.

CINCINNATI.

Russell's Comedians in the City Directory paid the Grand return visit during week of 17-22 and were most cordially greeted. Russell, Cleveland and Maynard Kellman have been the most successful acquisitions to the co., and the twin sisters, Flora and May, were warmly greeted in their specialties. The ensemble of the troupe is exceptionally strong. Amelia Glover's dancing was a feature of the programme. Nat Goodwin's play, "The Nominee," Rose Coghlan Dec. 1-5.

McKee Kenna's new play, "The Cannock," was well received at Hens's during week of 17-22. The play is interesting throughout, the plot well-defined and the cast most efficient. Of the latter, S. Miller, Kent's Jim Hagan and Mabel Bert's Angeline were notably good. Manager Fennessy staged the piece nicely. "The Wolf Hopper's Opera Co. in Castles in the Air," week of 22-27. The Bostonians, 18-22. There is no doubt as to the popularity of Scherba as evidenced by the attendance at Hens's during week of 17-22. The honors were very evenly apportioned among Maurice Drew, C. E. Gethoff, Adelaide Fitz-Alan and Lizzie May Usher. The piece was satisfactorily staged. "The Fakir," 22-27. Joseph Murphy in "Kerry Gow," 22-27.

Rather than play an inferior attraction, Manager Ballenberg closed the Pike Opera House during week of 17-22. The Amborg Opera Co. week of 22-27 in a repertoire comprising "The Seven Swabians," "Nanon," "Gypsy Baron," "Die Fledermaus" and "Bogart Student." No attraction looked as yet for week of 17-22.

The prolonged stay of the Wilbur Opera Co. at Harris' is productive of excellent results financially, and it is almost a matter of impossibility for the late comers to secure a seat. The programme for week ending 22 embraced "Girodo-Astroff," with Susie Kirwin in the dual role, "Olette" and "The Mikado." The eighth week of the co.'s engagement will conclude 22.

At the People's Theatre, Manager Fennessy presented a very attractive vaudeville programme week of 17-22, and the May Howard Burlesque Co., headed by Harry Morris and his wife (May Howard), can be credited with having scored a genuine hit. The features of the programme were the Sherans, Julia Kelly and Charles L. Banks. Harry Williams, Meteor Co. 22-27. Bryant and Saville's comb. Dec. 1-5.

Manager Louis Ballenberg seems determined to give his patrons the best in the amusement market, and has canceled the dates of several combs., whose performances were not up to the standard. The Christmas week attractions include "Daisy at the Grand," "The Piker," "A Fair of Jacks at Hens's," and the Nelson comb. at Harris'.

The weather militated against a large attendance during the early portion of week ending 22.

The Sunday "Pop" at the Pike was the most successful of this season.

Manager John Russell, who, in days gone by, an attaché of the Theatre and acted as ticket seller for the gallery entrance.

Annie Suits, at one time a member of the Daily Brothers' Vaudeville, is now the bright particular star at Peters' Music Hall, this city. The little lady is quite a clever comedienne.

Herman Leopold, for ten years orchestra leader at the People's Theatre, died suddenly. He was about forty years old, and leaves a widow and one child. The remains were interred in Spring Grove Cemetery, and the entire force of the employees at Hens's and the People's attended the funeral.

James Owen O'Connor is billed at the German Theatre 22-27.

A pair of Jacks has been in active rehearsal at Hens's for several days.

The Wilbur Opera Co. remain at Harris' until Dec. 25, and will then go to Louisville for Christmas week, returning for one week's stay at Harris' 26.

SAN FRANCISCO.

Clara Morris played Camille, Miss Mabel and Renee de Moray, to admiring Baldwin audiences the past week. She will appear in Olette next week.

Herrmann's Transatlantiques have drawn good houses at the Bush.

The Stowaway with its "reformed" burglars and fine scenery at the California Theatre with the usual good attendance.

The cosy and pretty Alcazar has hit upon a popular success in "The Magistrate." The management deserve much praise for the good style in which it was produced. Augustin Daly's comedy 7-20-28 follows.

At the Tivoli the Mikado has proved a fine attraction.

James E. Kelly, who recaptured as "K. K." renewed his popularity. Dorothy goes on on Monday with Alice Vincent in the title role.

Once more the Grand's doors are closed and will, in all probability, remain so unless Manager Hayman recovers them with "The County Fair."

Prof. Gentry's trained ponies and dogs have amused the Orpheum patrons for two weeks. The Hess Grand Opera Co. opens there Monday.

Miss Adele Aus der Ohe, the great pianist, has arrived, and will give her first concert at the Irving Hall.

Herman Ehrent, who has been a member of the Carleton Opera Co., has resigned and decided to make this city his home. He has written a comic opera which may have its first production at the Tivoli.

L. R. Stockwell as the Magistrate, if the play of that name, has a part that suits him particularly well.

After her season at the Baldwin, Clara Morris will visit the principal interior cities.

Walter Longwell's testimonial Dec. 1 promises to be quite a success.

Ethel Brandon is considered better as the Bride in the Magistrate than was Eleanor Carey, the original.

J. M. Colville, Clara Morris' leading man, is a fine actor, and a splendid support to the star.

Mrs. Karl Formes has just had built a beautiful tomb of Carrara marble for her husband, Karl Formes. Later she will place a marble bust of the dead singer on a pedestal over the tomb. It is to be paid for by the money raised at the testimonial concert last winter.

Clara Morris is to have a powerful new play, "Down Went McIntyre," in which she is one of the funniest specialties in the Transatlantiques.

Maud Edna Hall, who plays Althea Dale in "The Stowaway," is quite a pretty and good actress.

Gustave Walter is now sole proprietor of the Orpheum, having bought the interest of Emil Mohr. William Beach and James Wilson have become great favorites with the Alcazar audiences.

DETROIT.

J. K. Emmet in "Fit in a Mad House" 17-22 at the Detroit Opera House did his usual large business.

Annie Pixley 17-22 in her usual repertoire to good business. The Bostonians opened a week's engagement 17 to a magnificent house in Robin Hood, which is the newest and may be considered the brightest comic opera that the Bostonians have ever presented here.

The librettos by Harry B. Smith, and the music by Reginald De Koven. The cast, which included such old favorites as Barnabee, Macdonald, Tom Karl, Frothingham, Eugene C. Wiles, Jessie Bartlett Davis and Juliette Cordes, was a magnificent one and could not have been improved upon. To sum up, it may be said that in Robin Hood the Bostonians have a "sure winner," as the music is excellent, the action lively, and it shows originality and genius. If this is a fair sample of what Americans can produce, it would hardly seem necessary that we should scour the English, German and French markets for our comic operas.

The Bostonians will present Robin Hood four more nights this week, and in addition give "Suzette," "Trotatore" and "The Bohemian Girl" once each. Joseph Murphy 22-27.

At the Lyceum, week of 17-22 was given over to "The County Fair," which did an excellent week's business. Corinne, supported by the Kimball Opera Co., opened a week's engagement 17 in Carmen to an enormous house. The performance was an excellent one in all respects.

It was a thoroughly consummate, well staged, the chorus was composed of people who had voices and were good looking, and the marches and spectacular effects were well introduced. Corinne herself is as popular as ever, and now that she has laid aside her short

skirts, and is not advertised as a youthful prodigy, she must be judged as a full-blown soprano. Corinne's dancing was greatly admired. Bernard Dellen as the Treasurer, next to the star, carried off the honors. Charles Fostelle in his burlesque ballet dance was very effective. James Sturgess and Tony Williams were also well received. W. A. Brady and Dan Mason, 17-22.

Go-Hill's World of Novelties did a satisfactory business at Whitney's Opera House 17-22. James H. Wallick opened a week's engagement in "The Cattle King" 17 to the customary large Monday night audience. The play made a great hit with the patrons of this theatre, and doubtless will do an excellent business. Mr. Wallick claims that in one season a play of a similar kind netted him \$10,000.

H. C. Barnabee, one of the proprietors and comedian of the Bostonians, stated that they were having a most successful season, which proved conclusively to him that what the people wanted, was genuine comic opera, but that it must not consist of "chorus play," but good, refined comedy, with bright music. He also stated that if he were rich enough, he would take the present company direct to New York, hire a theatre and bring out Robin Hood immediately, as he believes there is a fortune in it, as in his opinion it is the finest strictly American production now playing. There is hardly a question in the mind of your correspondent and other patrons that if Colonel Foster, who was rich enough, he would take the present company direct to New York, hire a theatre and bring out Robin Hood immediately, as he believes there is a fortune in it, as in his opinion it is the finest strictly American production now playing. There is hardly a question in the mind of your correspondent and other patrons that if Colonel Foster, who was rich enough, he would take the present company direct to New York, hire a theatre and bring out Robin Hood immediately, as he believes there is a fortune in it, as in his opinion it is the finest strictly American production now playing.

LOUISVILLE.

Donnelly and Girard in "Natural Gas," with many new features, drew good business at Macaulay's first half of week of 17-22. Mura Goodwin is very successful as Impresario; Anna Mack Berlin, who was seen in Louisville for the first time, scored a hit as Kitty House. House dark last three nights.

Mansfield in "Bean Brummel" and "The Old Homestead" are the attractions for Thanksgiving week.

The Fugitive, with Julian Greer in the principal role, also did well at the Masonic. The scenic opportunities of the piece were admirably taken advantage of upon the spacious stage at that house.

Adla Monroe, of Louisville, made her first appearance with the co. here in the subterfuge part. She created a most favorable impression. The Fast Mail and Rose Coghlan follow three nights each.

The Auditorium's attraction, "Around the World in Eighty Days," drew large audiences. Helen Tracy makes a fine Impresario, and this Frankel is a success as Passenger. The Grand Opera Co. Thanksgiving week in a Gilbert and Sullivan revival.

At Harris' A. T. Soldier Jr. is nightly filling the house. Arthur Dunn, Paul Dresser, Sadie Karsale, and Charles Shreve, Jr., make up a strong corps of fun-makers. The Blue and the Gray comes next heralded by some of the class advertising matter.

Straight variety at the New Buck keeps business up to the standard established early in the season. A change of bill is announced for week of 24.

Charles Shreve, Jr., of "The Soldier Co.", is a Louisville boy and has a promising future. He has a good voice, a fine stage presence, and is ambitious. He is a brother of Lee Shreve, the celebrated baseball pitcher.

Richard Stahl, of Said Pasha and Sea King fame, is the leader of orchestra for Natural Gas.

The Apollo Club Concert at the Auditorium for the benefit of J. H. Milliken, the clever L. and N. R. R. official, was a success in every way. The immense place was crowded to the doors.

A local clergyman in a recent lecture upon "The Stage," took Bronson Howard to task for presenting the Rev. Murray Hilton in "The Henrietta" as a type. The reverend gentleman, doubtless, overlooked the line on the programme quoting from Thackeray, showing the source of inspiration from the playwright of the character.

Georgia Davis, of Elmer Ellison, mother of the rumor that her daughter is to marry Manager John D. Norton. She spoke in a most interesting manner of the young lady's success in burlesque, and stated that, notwithstanding her distinct hit in that line of endeavor, her daughter still fondly hoped to yet shine in tragedy. She has steadily refused to appear in night in all of the plays in which she has appeared, even when promised an increased salary to do so. Miss Davis has many warm friends here, who believe that if opportunity ever offers, she will make her mark in a more serious line of theatrical work than is now engaging her talents.

BALTIMORE.

The Clemenceau Case was presented by William A. Brady's co. at Harris' Academy of Music week of 17-22, and drew a large audience. Laura Biggar appeared as Iva and gave an acceptable impersonation of this most unpleasant role. In the studio scene Miss Biggar was correctly and artistically draped, there being nothing to offend the most fastidious. C. R. Wells as Pierre Clemenceau and Mr. Jordan as Constantine Rix were both good.

Maggie McConnell week of 22-27.

Marie Tempest in "The Red Hussar" did a good business at Albright's Lyceum Theatre week of 17-22. Lotta 22-27.

Herrmann, the magician, to good business at Ford's Grand Opera House week of 17-22.

The nautical melodrama, "Mr. Jack," did a good business at Holiday Street Theatre week of 17-22, including J. A. Anderson, George Hovey and Kate Week, members of the old Holiday Street Theatre. The Pat Men's Club 22-27.

Sam Devere's co. to the usual large business at Kernan's Monumental Theatre.

That mischievous scamp generated in the brain of the Governor-elect of Wisconsin, Rock's Bad Boy has convinced the large audiences that he has witnessed his pranks at Forepaugh's Temple Theatre week of 17-22. The piece is augmented with skirt dancers and a good quartette. The Waifs of New York 22-27.

Frank I. Payne at Kelly's Front Street Theatre to large houses week of 17-22 in Kentucky Bill, with horses, dogs and pack of wolves. The managerie elevate the gods to the seventh heaven.

A. H. Canby, the manager of Francis Wilson, has been in town visiting his mother, who is quite ill.

PHILADELPHIA.

At the Chestnut Street Opera House Edwin Booth, Lawrence Barrett and Miss Gale opened their engagement 17 to a large and appreciative audience. Business for the week was very large. Sadie 22-27.

Bobby Gray opened in his new play "An Irish Arab" at the Arch Street Theatre, and was greeted by an audience that completely filled the house. Aunt Jack 22-27.

At the Grand Opera House "The Sea King" was presented 17 and was given a rousing reception by a large audience. Business good. Same co. 22-27.

Louis Aldrich opened at the Park Theatre 17 for the second time in this city in his comedy, "The Editor," to a good house. Mr. Aldrich is well supported, the co. being almost the same as originally engaged for the subordinate parts. The audience seemed well pleased with the piece and the actors. Good business. "Old Joe Brooker" 22-27.

The Walnut Maggie Mitchell, as vivacious and youthful in appearance as ever, appeared before a crowded house 17 in Lorie. The supporting co. was commendable as a whole. Business excellent. Robert Mantell 22-27.

All the Comforts of Home entered upon its second and last week at the Broad Street Theatre 17. The comedy attracts large audiences and pleases them immensely. E. H. S. then 22-27.

At the Chestnut Street Theatre, "Good Old Times" began its second and final week 17 to a good house. Business fair. Casino co. in "The Grand Duchess" 22-27.

A crowded house at the National 17 witnessed the start of this city of W. H. Powers in "The Ivy Leaf." Every role was well filled, and the performance gave great satisfaction. Business good. Cleveland's Consolidated Minstrels 22-27.

At the People's Theatre, Pat Rooney appeared 17 in "Pat's Warhorse" before a packed house, and to good business all the week. Marks' International Vaudeville 22-27.

At Forepaugh's W. J. Florence's romantic comedy-drama, "Insavogue," was presented 17 with a strong co., and filled the house at every performance during the week. Gwynne's Oath 22-27.

True Irish Hearts was presented at the Lyceum Theatre 17 and pleased a large audience. Business good. 17 in Brothers' Specialty 22-27.

At the Continental, Dan Mason presented his large comedy "A Clean Sweep" 17 to a good house. Business fair. "The Runaway Wife" 22-27.

The Paymaster did well at the Southweek of 17-22. A Bunch of Keys 22-27.

At the Central Weber and Field's Variety co. drew good houses week of 17. The Great Metropolis and variety 22-27.

BROOKLYN.

Brooklyn favors light opera and the Park Theatre was crowded at each performance to hear the Casino co. render the two charming operas "Madame Angot" and "The Grand Duchess." Marie Halton received universal applause. Wilson Barrett's melodrama "Good Old Times" week of 22-27.

At the Grand Opera House Roland Reed's new play "Lend Me Your Wife" presented this popular comedian in a new line of character. The work is French in theme and motive, but was revised by the late Don Bedoucault and Sydney Rosenfeld and abounds in sprightly dialogue and also in some that is dull and superfluous. Mr. Reed as Captain Farbox created much laughter. Mr. H. Reeves Davies as Alexander Stump was very good. Barry and Fay in McKenna's "Flirtations" week of 22-27.

The Limited Mail played to unlimited business at Holmes Star Theatre week of 17-22. The romantic Irish comedy drama "Insavogue" week of 22-27.

Harry Williams' Specialty comb. with a host of favorites in the bill made merry at Hyde-Belmont's Theatre week of 17-22. An array of clever vaudeville artists appears this week in specialties.

The patronage at the Fulton Theatre continues excellent.

Strike concerts were inaugurated at the Academy 17.

There will be special matinees at all the theatres on Thanksgiving Day.

Marie Hubert Frohman is at the Criterion Theatre this week in "The Witch."

The Marlons presented their famous spectacle "Superba" at the Academy of Music 17-22 with all the original scenery and effects.

BROOKLYN, E. D.

Margaret Nether in repertoire with a very strong co. drew crowded houses at Lee Avenue Academy week of 17-22. The Bottom of the Sea 22-27.

Faust Up to Date with Kate Castleton and Hilda Thomas the main attractions did good business at the Amphion week of 17-22. Marie Wainwright in "Twelfth Night" 22-27.

J. C. Stewart's musical comedy "The Fat Men's Club" drew crowded houses at Proctor's Novelty week of 17-22. Edgar Selden in "Will of the Wisp" 22-27.

NEW ORLEANS.

At the Academy of Music there was a large audience on Sunday (18) to witness the first performance of the All American Vaudeville, and all who were present were well pleased with what they saw. The co. is a good one and drew large houses nightly. Under the Gaslight 22.

Bluebird, Jr., was booked to open at the Grand Opera House 17, and the house was packed from pit to dome, but owing to circumstances over which the management had no control, the opening was put off until 19. The cause of this was the railroad co. did not get the scenery ready for delivery until very late, and it would have been ten o'clock on the night of 16 before the curtain would have gone up. Manager Greenwell lost nearly \$1,000 by this, and has entered suit against the railroad co. for damages. The co. appeared on Monday, however, and the house was again packed. This attraction could have a run of two or three weeks to good business. Still Alarm 22-27.

Mattie Vickers is presenting "Jacqueline and Edelweiss" at the St. Charles Theatre to very satisfactory results.

At the cosy little Avenue Theatre "The Dead Heart," with Mariande Clarke in the leading role, is doing good business, and Manager London is happy over the results. Three Fat Men 22-27.

William Tell, Hamlet and Traviata were sung at the French Opera House to very large business.

PITTSBURG.

Frederick Wardle and Mrs. D. P. Bowers in repertoire attracted very large audiences at the Opera House week of 17-22. Stuart Robson 22-27.

De Wolf Hopper Opera Co. is doing immense business at the Bijou Theatre. The comedy features of the opera were much enjoyed, as all Hopper's efforts are in this city. Annie Pixley in repertoire 22-27.

The Blue and the Gray, well presented, was enthusiastically received at Harris' Theatre. The Nelsons 22-27.

The Rents Santley co. played to very big business at the Academy week of 17-22. Sheridan and Eliza's Specialty co. 22-27.

The Duquesne Theatre will be opened Dec. 1 by the Emma Juch Opera Co. in repertoire.

William Stuart, of the Wardle-Bowers co., was once a clerk at the Seventh Avenue Hotel here. He is earnest and ambitious, and has decided dramatic ability.

Samuel Dawson, of the Bijou, informs me that the receipts for the Hopper Opera Co. 17 were the largest Monday night receipts for any opera co. at his house. Later during the engagement the S. R. O. sign was prominently displayed.

MacLennan's Royal Edinburgh Concert co. gave an entertainment in Carnegie Hall which was largely attended 17.

James T. Davis, manager of Connellsville Opera House, was in town 18.

C. Christopherson, in advance of Henry M. Stanley, is here arranging for the explorer's lecture, Dec. 25.

Last week was a very large one from a box-office standpoint at the Grand Opera House.

Ed L. Starr, of Harris', used up all his Election winnings of cigars in pledging the health of the new heir in the Starr family.

Wemyss Henderson, of the Duquesne, has left for New York.

BOSTON.

There is little that is new in dramatic circles this week.

The Soudan is still on at the Boston. Francis Wilson is this week at the Follies, the old comedy season is attracting good audiences at the Museum; the Jefferson Florence Comedy co. is in its closing week at the Park; the Vokes co. continues at the Tremont Street, and Agnes Huntington is still the attraction at the Hollis Street Theatre.

The only changes are at the Grand Opera House and the Howard. At the former, Hallen and Hart gave way this week to Steele Mackaye's Money Mad, and at the Howard we have Honest Hearts and Willing Hands, with John L. Sullivan as the bright, particular star.

The Jefferson-Florence bill has been changed this week at the Park, and instead of "The Heir at Law," which was announced for both weeks, we have "The Rivals," for which a very strong public demand was made.

The souvenir of the seventy-fifth performance of "The Soudan," which was distributed to the ladies present last Wednesday evening at the Boston, was perhaps the most elaborate ever got up by the management of any theatre in this city. It was in the form of an illustrated book, the drawings of which were by Schuyler Matthews, and the text by Emily Selinger.

CLEVELAND.

The Opera House opened 17 with a three nights' engagement of Robert Mantell in "Members; large houses. Pauline Hall Opera co. 22-27 to large business.

The Fakir week of 17-22 to fair business. Charity Ball 22-27.

Agnes Villa-Wallace in "The World Against Her" played to large houses week of 17-22 at Jacobs'. Corinne 22-27.

Rose Hill Folly co. played to large houses week of 17-22. It is a good variety show, and was well received. Gus Hill Novelty co. 22-27.

WASHINGTON, D. C.

Money Mad, well put on and fairly played, did not draw largely at Albright's week of 17-22. Red Hussar 22-27. Maggie Mitchell Dec. 1-5.

The Juch Opera Co. drew good houses week of 17-22. Hermann 22-27. Robert Mantell Dec. 1-5.

The Nelsons did a good business at the Bijou week of 17-22.

Sam Devere at Kernan's 22-27. Harry Kernell Dec. 1.

Heien Lamont, much improved in health and looking unusually well, is visiting friends and relatives in this city.

ST. LOUIS.

The engagement of Richard Mansfield at the Grand Opera House week commencing 17 in Beau Brummel drew large and appreciative audiences. By special request, Dr. Bekell and Mr. Hyde and Lesbia were given matinee 17 and Prince Hal night of 22. Week of 22 W. I. Scanlan.

The Nominee, Nat Goodwin's latest success, was presented at the Olympic week commencing 17 and made a pronounced hit. The business during the week was big. By special request A Goli Wipe was given matinee 17. Week following, Crystal Slipper.

Primrose and West did a tremendous business at Pope's Theatre week of 17-22, and the S. R. O. sign was hung out at every performance. Week of 22-27. Fairies' Well.

Master and Nan met with gratifying recognition at Havin's Theatre week 17-22. The co. was excellent. Business good. Week 22-27. One of the Finest.

Hyde's Star Specialty co. at the Standard Theatre is among the strongest vaudeville organizations on the road, and did a good business week commencing 17. May Howard's Burlesque co. 22-27.

Much surprise was caused by the dissolution of the well-known firm of Havin and Hagan, proprietors of Pope's and Havin's Theatres.

The change has been discussed for some time by Messrs. Havin and Hagan, but it was not known except to a few on the inside. The firm was organized nine months ago, and has had a prosperous run at both theatres. By the arrangement Mr. Hagan is to receive \$2,000 in cash and notes from Mr. Havin for \$2,000, payable during the next three years.

Mr. Hagan is to accept a salaried position as manager of the two theatres, and agree to remain as manager until May, 1901, under a salary during first year of \$2,000, and during the remaining two years \$1,000 per week. He also agrees not to engage in any other theatrical enterprise during that time.

The German Opera co. gave "Martina" at Exposition Hall 21. The Passing Regiment was produced by the German Dramatic co. at same place 22.

The Clemenceau Case has been booked by Manager Smith of the Standard Theatre for Dec. 7.

Krality's "Around the World in Eighty Days" comes to the Exposition Nov. 24.

A reception was tendered to Mr. Mansfield after the performance 20 by the St. Louis Press-Club. The Press-Club has moved into new quarters, and the reception was the first given in its new home and the first of the season.

Mr. Hartz, manager of Mr. Mansfield, is in the city this week.

CHICAGO.

Babes in the Wood, considerably shortened and greatly improved by the elimination of many of the tedious lines of the babes, has delighted vast crowds at the Auditorium.

Stuart Robson in "The Henrietta" had a remarkably successful week at the Opera House. The City Directory, with Russell's comedians, week of 22.

A Straight Tip caught the fancy of theatregoers and the Columbia did a tremendous business. Mr. Barnes of New York week of 22.

The ever-popular singer and actor, W. J. Scanlan, in "Myles Aaron," met with good success at Hens's. James O'Neill in "The Dead Heart" 22.

The Amberg Opera Co. can hereafter feel confident of a generous and hearty reception. The members can sing, and the comic operas presented have never been so well presented as by this excellent troupe. Hoyt's A Midnight Bell week of 22.

Marks and Shaffer's International Specialty co. did a big business at the Haymarket. Primrose and West's Minstrels week of 22.

CORRESPONDENCE.

ALABAMA.

TALLADEGA.—CHAMBERS' OPERA HOUSE: Clara Louise Kellough gave a concert to a packed house. Talladeega is becoming an splendid show town. At every performance the attendance is so large that even the rear seats are at a premium.

GADSDEN.—KYLE'S OPERA HOUSE: The Fast Mail 15; good business. William Redmond in Herminie 11; small, but very appreciative audience.

HUNTSVILLE.—CITY OPERA HOUSE: The Fast Mail 15; satisfactory performance to large business. Realistic effects very good. Mrs. General Tom Thumb and co. 15; two performances, to good business. S. R. O. at matinee.

BIRMINGHAM.—O'BRIEN'S OPERA HOUSE: Effie Ellsler closed a three nights' engagement 15, presenting The Governor and Mrs. Manning to large and well-pleased audiences. Sheffer and Blaisdell's Vandeville co. 15; to good business, giving excellent performances. Rose Coghlan 15, 18, presenting Peg Woffington and London Assurance to packed houses. Miss Coghlan is a great favorite in this city, and always sure to pack the house. Held by the Enemy 15; 20; Patti Rosa 20; George Wilson's Minstrels 20; Lizzie Evans 20; Bluebird, Jr. 20;—ITEMS: The Out of Sight co., which were booked for 8, did not appear, owing to the death of Manager O'Brien's daughter, Mrs. T. B. Smith, which occurred on that day. Dan Clifton, who was treasurer for the Grand Opera House, Cincinnati, for fifteen years, is now located in this city as traveling agent for the Erie Railroad. Manager Frank O'Brien states that he will begin work on his theatre next spring. When completed, it will be a credit to any city. Will Duffy, in advance of Lizzie Evans, is here.

MOBILE.—MOBILE THEATRE: Effie Ellsler 15; business very good. Vernon Jarbeau to a fine house 17.

DECATUR.—ECHOES' OPERA HOUSE: William Redmond's co. presented Herminie 15; light business. Vernon Jarbeau in Starlight 15; pleasing performance.

SELMA.—ACADEMY OF MUSIC: Bettie Bernard, Chase 15; moderate business.

ARKANSAS.

FINE BLUFF.—OPERA HOUSE: Soap Bubble 15; light business.

HELENA.—GRAND OPERA HOUSE: Rose Lide in Only a Woman's Life gave a very unsatisfactory performance to a small audience 15.

FORT SMITH.—GRAND OPERA HOUSE: Lillian Lewis presented Credit Lorraine to a large house 17. An alarm of fire marred the pleasure of the performance 17, and nearly precipitated a panic. The fire was not discovered. Much local interest has been manifested in a contest of popularity, the premium in which was a box at the Grand. It was handsomely decorated and occupied by the successful candidate for the first time last night. Lawrence Marston rather surprised his friends, to whom he was known only as author and not by his ability as an actor.

NOT SPRINGS.—OPERA HOUSE: McCabe and Young's Minstrels 15; average business. Power's Farrier's Well 15; large audience. Soap Bubble 15; medium house; performance weak. Lot in New York 15; 15; spectacular effects and co. well received.

LITTLE ROCK.—CAPITAL THEATRE: Edwin Arden in Raglan's Way, supported by a first-class co., gave one of the best dramatic performances of the season to a highly pleased audience.

CALIFORNIA.

LOS ANGELES.—GRAND OPERA HOUSE: Dark. —LOS ANGELES THEATRE: Liberator and his military band 15; for four nights, and extended the engagement two nights additional, to fairly good business.

SACRAMENTO.—NEW METROPOLITAN THEATRE: Cleveland's Colored Minstrels to fair business 15. Hanlon-Volter-Martineti comb., return engagement, to a good house 10. —CLUB OPERA HOUSE: A Brass Monkey 15; large house.

COLORADO.

ASPEN.—WHEELER OPERA HOUSE: Goodyear, Elitch and Schilling's Minstrels 15; very good house.

DENVER.—NEW BROADWAY: Gus Williams and John T. Kelly in U and I week ending 15; good business. U. S. Mail opened 15 to a large house. —TAMM'S GARDEN: Frank Daniels in Little Puss week ending 15; was fairly successful. Russell's Comedians headed by Fay Tompkins, opened to a large house 17. Hanlon-Volter-Martineti comb., 20-25. —FIFTEENTH STREET THEATRE: It is surprising the phenomenal record that the Crystal Slipper made here. The houses during the second week were as large as the preceding, taking into consideration the size of the Fifteenth Street with the Tabot. The receipts for the two weeks must have run largely over \$5,000 at each performance. A young punter, Benjamin Jarecki, educated in Berlin, gave a concert 15. It is said to have netted \$5,000. House closed rest of week. —ITEM: The Central Presbyterian congregation have leased the New Broadway for one year for Sunday services until their \$50,000 church is completed.

LEADVILLE.—TABOR OPERA HOUSE: Goodyear, Elitch and Schilling's Minstrels had large houses 15, 17. Very good company.

PUEBLO.—GRAND OPERA HOUSE: Goodyear, Elitch and Schilling's Minstrels to good business 15. Newton Beers in Enoc Arden to fair business 15.

CONNECTICUT.

HARTFORD.—PROCTOR'S OPERA HOUSE: Marie Hubert-Frohm in The Witch had light audiences 15, 17. Cleveland's Consolidated Minstrels to a very large and well-pleased audience 17. Considering this was a return engagement the result must have been most gratifying. Edward Harrison, supported by an excellent co., including Annie Veamans, presented Squatter Sovereignty to a packed house 15. —ELKS: Cleveland's Minstrelstendered Hartford Lodge of Elks a social Sunday evening 16, which was one of the best ever given in this lodge room. Manager Cleveland is a member of the lodge and made special effort to present an excellent program.

MERIDEN.—DELEVAN OPERA HOUSE: A Royal Pass to fair business 15. A Celebrated Case, presented by local talent, to a good house 15. The Bottom of the Sea to very fair business 17. Old Jed Proddy to excellent business 15. Duncan B. Harrison and John L. Sullivan in Honest Hearts and Willing Hands to good business 15.

MIDDLETOWN.—MIDBROUGH OPERA HOUSE: Duncan B. Harrison and John L. Sullivan co. 20, under the auspices of the Young Men's T. A. R. Society, to the largest house of the season. —LIBRARY HALL: Macy Shubert Concert co. to a large and appreciative audience 20.

WATERBURY.—JACOBS OPERA HOUSE: Thatcher's Minstrels packed the house 15 and gave one of the finest minstrel entertainments ever seen here. Held by the Enemy 15; usual, attracted a fair-sized audience. John A. Stevens and co. in Wife for Wife delighted a large audience 17. —CASINO THEATRE: The New York Ideal Opera co. commenced a two weeks' engagement 17. Business is immense and the co. is giving the best of satisfaction. —ITEMS: The air is full of news theatrical. First Manager Jacques, of the Opera House, announces that he will in the Spring build a large amusement building capable of seating 5,000 people, to be known as the Jacques Auditorium. It will have a stage twice the size of the present Opera House stage. This announcement is followed by one from Mr. Pincus, manager of the Casino, who says that a stock co. will soon commence the building of a new theatre, second to none in the State. One thing is certain. Waterbury will soon have two first-class theatres.

NEW HAVEN.—HYPERION THEATRE: Henry M. Stanley lectured before a packed house 15, prices being from \$1 to \$5. Jefferson and Florence, with a fine supporting co., presented The Her-at-Law to a full house composed of the elite of the city. The principals received an ovation. —PROCTOR'S OPERA HOUSE: Marie Hubert-Frohm, with a large and evenly balanced co., gave The Witch to good houses 15, 17. The Prodigal Father 15; poor business. Edward Harrison in Squatter Sovereignty and Leather Patch 15; to large and well-pleased

audiences. —GRAND OPERA HOUSE: Peck's Bad Boy pleased big houses 15-17. George C. Staley in A Royal Pass to large business 15-17. —ITEM: A disgraceful scene occurred at Proctor's 15 during the run of The Prodigal Father. A crowd of Yale students, who had been drinking, occupied the front rows and insulted every person who came on the stage. They commenced the second act by throwing crackers and cheese at the performers. Many complaints were made to the manager by people who went out disgusted but nothing was done. During the entire last act the students whistled and sang "Annie Rooney."

BIRMINGHAM.—STERLING OPERA HOUSE: Richard Golden in Old Jed Proddy to S. R. O. 4.

NEW LONDON.—LACUM THEATRE: Old Jed Proddy 15 to S. R. O. Co. good. Bristol's educated horses 15, 16, 17, fair business.

NEW BRITAIN.—OPERA HOUSE: Oliver Byron in The Plunger 15; to fair business.

DELAWARE.

WILMINGTON.—GRAND OPERA HOUSE: An A. M. Palmer co. is sure to attract a splendid audience here, and Aunt Lick drew a big house 15. Joseph Haworth and Follitt Paget especially pleased the audience. Roland Reed in A Woman Hater had a good audience 15; deserved even better, as the performance was excellent. Strauss and his orchestra set going the feet of a very large and select audience 15, who were greatly pleased with the waltz-king's music. Power's Ivy Leaf to fair business 15, 17. —ACADEMY OF MUSIC: McCarthy's True Irish Hearts filled the house at each performance 15-17. Dan Mason in A Clean Sweep was greeted with big houses 15-17.

FLORIDA.

PENSACOLA.—OPERA HOUSE: Amy Lee presented The Clipper to a fair house 15. The Amateur Dramatic Association 17; produced with marked success George M. Baker's melodrama, Nevada, or the Lost Mine, for the benefit of the Confederate Monument Fund. There was a good house, and all were delighted. Held by the Enemy 21.

JACKSONVILLE.—PARK OPERA HOUSE: Lizzie Evans drew good houses 17, 18. —METROPOLITAN HALL: Bell's Royal Marionettes and Gilt show opened for a week 17; to fair business.

GEORGIA.

SAVANNAH.—SAVANNAH THEATRE: Amy Lee in The Clipper sang and danced herself into the favor of good sized audiences 15, 17.

THOMASVILLE.—OPERA HOUSE: Amy Lee in The Clipper 15; to light business owing to unfavorable weather.

MACON.—ACADEMY OF MUSIC: A crowded house greeted Held by the Enemy 14. Patti Rosa in Imp to S. R. O. 15. George Boniface, Jr., shared the honors with the star.

LA GRANGE.—FRUIT'S OPERA HOUSE: The Charles M. Chase co. in Colored Aristocracy played to a full house 15. Performance unsatisfactory.

COVINGTON.—SPRINGER OPERA HOUSE: The Patti Rosa co. had the largest audience of the season 15. The entire house was sold in advance. Imp, Miss Rosa's play, was greatly enjoyed, and the co. was freely praised as the best this star has ever brought here. Amy Lee in The Clipper 25, 27. —ITEMS: Patti Rosa wore a diamond-studded badge presented by the Atlanta Rifles, of which organization she is an honorary member. Will O. Wheeler joined the Patti Rosa co. here, and will go in advance for the California tour.

ILLINOIS.

ROCKFORD.—OPERA HOUSE: Sol Smith Russell in Bewitched 15; crowded house. Doc Davidson and Ramie Austen in Guilty Without Crime 15; small house. Lutean Seatter 17; good house. McCarthy's Mishaps kept a crowded house in a continuous run 15.

DECATUR.—GRAND OPERA HOUSE: McCarthy's Mishaps; good house. The Burglar 15; fair-sized and well-pleased audience. Cleveland's Minstrels 15; good house.

QUINCY.—OPERA HOUSE: Master and Man gave a fair performance to a good house 15. Fabio Romani 17; large house.

ENGLEWOOD.—TIMMERMAN GRAND OPERA HOUSE: Nat Goodwin in A Gold Mine 15; packed house. Miss Janauschek 15 to a fair house. Sol Smith Russell in A Poor Relation 17; immense business.

MOLINE.—WAGNER OPERA HOUSE: McGinty's Troubles 15; to big business. Globe Theatre co. opened a week's engagement to good business 17. This co. was organized in our city, and numbers among its people some very good actors.

STERLING.—ACADEMY OF MUSIC: Patrie in A Midnight Call pleased a large audience 15. Ezra Kendall's Pair of Kids 15; gave satisfaction to a small audience; rainy night.

FREEDPORT.—GERMANIA HALL: Alele Pann and co. gave a fine performance of Mary Stuart to a small audience 15.

DISON.—OPERA HOUSE: Ezra Kendall in A Pair of Kids pleased a large audience 15.

ELGIN.—IN BOIS OPERA HOUSE: The Union Sox was presented 15-17 by local talent. The Burglar 15; excellent co.

SPRINGFIELD.—CHATTERBOX OPERA HOUSE: A Bunch of Keys 15; large audience. Ferguson and Mack in McCarthy's Mishaps 15; heavy house. Nat C. Goodwin in A Gold Mine 15; large audience. Master and Man to large and enthusiastic audience 15, 17.

ROCK ISLAND.—HARTER'S THEATRE: Edwin Stuart's Theatre co. filled a week's engagement to crowded houses.

CHAMPAIGN.—WALKER OPERA HOUSE: Bunch of Keys 15; to a full house.

OTAWA.—SHERWOOD'S OPERA HOUSE: Ezra Kendall in A Pair of Kids 17; medium business. One of the finest 15; large and well-pleased audience.

PEORIA.—THE GRAND: Nat Goodwin as The Nominee to S. R. O. 15. Ferguson and Mack Comedy co. in McCarthy's Mishaps 15; every seat taken. Cleveland's Magnificent Minstrels to large receipts 15. Baker's Opera co., with Frank Deshon and Kitty Marcellus in the leading roles week of 17-22 to good business at low prices.

GALESBURG.—OPERA HOUSE: Fabio Romani 15; fair house. McGinty's Troubles 15; deservedly light house. —NEW AUDITORIUM: Everything in readiness for the dedication of this magnificent new theatre Saturday, 21, with Sol Smith Russell in A Poor Relation.

NORRIS.—OPERA HOUSE: Fabio Romani to fair business 15.

BLOOMINGTON.—OPERA HOUSE: Tivoli's New York Comedy co. closed a successful week's business 15. Ezra Kendall to a fair house 15. —DUNCAN THEATRE: McCarthy's Mishaps drew a crowded house 15. Aiden Benedict in Fabio Romani to poor business 15. Marie Greenwood Opera co. to medium business 15. —ITEM: Charles A. Larkin, the comedian, lies very ill at St. Joseph's Hospital, in this city. He is in destitute circumstances.

DANVILLE.—GRAND OPERA HOUSE: The Burglar gave an excellent entertainment to a fair house 15. Primrose and West's Minstrels 15; had a good house.

IOWA.

DES MOINES.—GRAND OPERA HOUSE: Elliott's Voyagers 17-20. FOSTER'S OPERA HOUSE: Fay Tompkins and Miss McGinty to good business 15, 17; Charity Ball 17; crowded house. —CAPITAL CITY OPERA HOUSE: Lucy B. Griffin 15; good business and excellent satisfaction.

FT. DODGE.—FESSLER OPERA HOUSE: Bretonne co. 15-17; good business. —ITEM: Clark Constock and Lura Howard, formerly of this city, and now with the May Reckless co., were married here in the presence of the co. and friends 15.

DAVENPORT.—BURTS OPERA HOUSE: The Private Secretary amused a large audience 17.

OTTUMWA.—TURNER OPERA HOUSE: Bristol Horse show 15, 17; Young's Comedy co. 15, both to fair business.

CEDAR RAPIDS.—GREEN'S OPERA HOUSE: Bennett and Moulton's Opera co. drew large houses 15, 16. Barrel of Money 15; fair house.

DUBUQUE.—GRAND OPERA HOUSE: Abbie Carrington in Faust 15 to fair business. Guilty Without Crime 15; to good business. Boy Trump to fair business 15. —ITEM: Opera House Ade

Pagan opened a two nights' engagement presenting Macbeth 15, 16 to small audiences. The co. was deserving of a much larger house. Miss Pann as Lady Macbeth was commendable and the co. throughout did fairly well.

KEOSAU.—OPERA HOUSE: Master and Man 15; fair business. W. M. Dickson's horse show 15-17 to meagre business. Lyceum Theatre co. (No. 2) in The Charity Ball 15 to excellent business. The Rafah was booked for 15 but neither agent nor paper has put in an appearance. Sol Smith Russell wanted this date but was refused it by the local manager who was anxious to play The Rafah, it never having been done here.

COUNCIL BLUFFS.—DOHANY OPERA HOUSE: A Midnight Bell 15; good house. That Suede 15; fair house.

ATLANTIC.—OPERA HOUSE: That Suede to a fair-sized audience 15.

INDIANA.

INDIANAPOLIS.—DICKSON'S GRAND OPERA HOUSE: The Pauline Hall opera co. in Amoretta made an instantaneous hit. Splendid array of talent, which was appreciated by a large and representative audience. The management have decided to give Amoretta during the rest of the engagement. —ENGLISH'S OPERA HOUSE: Nelly McHenry in Chain Lightning; good house. The play serves as a vehicle to introduce the specialties which have made this star very popular here. —PARK THEATRE: Gray and Stephens in Vesper Bells to a crowded house. —ITEMS: Sargent Aborn, of the Greenwood Opera co., spent Sunday with friends in this city. Arthur Miller, one of the principals of the Pauline Hall co., is an old Indianapolis boy and was warmly greeted by his many friends here.

VINCENNES.—OPERA HOUSE: Kiraly's Around the World in Eighty Days 15 to a crowded house. Lyceum Theatre co. in The Wife 17 to good business.

MARIION.—SWEETZER'S OPERA HOUSE: Al G. Field's Minstrels 15; the largest house of the season. The Holden Comedy co. 17-22.

FORT WAYNE.—MASONIC TEMPLE: A large audience greeted McCarthy's opera co. in Clover 15. The artists were well received. Madame Janauschek had a good house 15 in Meg Merrilies. The Hustler had a big house 15 and gave a good variety show. —ITEM: Max Arnold, of The Hustler co., received the sad intelligence of the death of his wife in New York, from pneumonia. He left for the metropolis immediately. John S. Marr assumed his part in The Hustler.

ANDERSON.—DOWSE MUSIC HALL: London Gaiety Girls 15 to big business. James Reilly in The Broom-maker 15 to fair house. Field's Minstrels gave a very pleasing entertainment to S. R. O. 15.

RICHMOND.—PHILLIPS' OPERA HOUSE: Primrose and West's Minstrels pleased a large audience 15. James Reilly in The Broom-maker 15, 17 to fair business.

EVANSVILLE.—THE GRAND: Nat Goodwin pleased a good-sized house in A Gold Mine 15. Jim the Penman co. gave a good performance to a poor house 15. The Corsair co. gave a fair performance to a moderate house 15. —THE PEOPLE'S Bunch of Keys opened a four nights' engagement 15 to a good house.

COLUMBUS.—CRUMP'S THEATRE: The Old Homestead co. 17; crowded house.

TERRE HAUTE.—NAVY'S OPERA HOUSE: The Twelve Temptations packed the house 15. Nat C. Goodwin and his excellent co. presented A Gold Mine to S. R. O. 15. A Bunch of Keys, with Ada Bothermer as Teddie, 16, filled the house. The old Homestead, with Archie and Rev. Archibald, drew a large audience 15. —ITEM: Manager Naylor has placed a new drop-curtain in the house, from the brushes of Messrs. Wilson and Godlove. The subject is entitled "The Arrival at the Palace."

GOSHEN.—OPERA HOUSE: Al G. Field's Minstrel co. 15; big house, and everybody pleased.

LAFAYETTE.—GRAND OPERA HOUSE: McCarthy's Opera co. gave a fair performance to a poor house 15 to a good audience. Kiraly's Around the World in Eighty Days pleased a large audience 15. Hanlon's Fantasma 17 to standing room, and 18 to a large house.

MUNCIE.—WYSON'S OPERA HOUSE: Al G. Field's Minstrels to S. R. O. 15. Performance pleasing. Frank Mayo in Davy Crockett to a full house 15. Very appreciative audience. Aiden Benedict in Fabio Romani 15.

SOUTH BEND.—OLIVER OPERA HOUSE: The Burglar was presented to a well-filled house 15. —GOODY'S OPERA HOUSE: Hilarity to a good house 15. Johnston, the mad-cow, entertained a fair-sized audience with his wonderful tests 15.

DELPHI.—LATHROP'S OPERA HOUSE: The McManis Sisters, whistler and pianist, gave a good entertainment 15. Miss Laura, the whistler, was very fine. Her sister, Miss Maud, is a good pianist. Medium business.

MADISON.—GRAND OPERA HOUSE: The Wife to a good house. Mugs Landing 15 to S. R. O.

KANSAS.

TOPEKA.—CRAWFORD'S OPERA HOUSE: Alone in London 15. Fair success before, but never to such good advantage, present co. being better in some respects than previous ones, and the scenery showing to better effect on the very large stage of the Grand. This co. is under the management of Melville B. Raymond, former manager of the Grand. W. J. Fleming's Around the World in Eighty Days 15; gave a most excellent production that ancient delight, in regulation form. The costumes were rich and effective throughout, the Amazonian marches dazzling and intricate, the scenery very pretty and apparently new, the steamship and railroad mechanical effects worked to perfection on the ample stage, and the camel was surprisingly to the table. The audience was highly pleased and justly enthusiastic. —CRAWFORD'S OPERA HOUSE: World's Fair 15, 17, was a very amusing mélange of funny business, introducing burlesques on opera, melodrama, and in fact the whole line of amusements. The burlesque business was well done, too, and might well have passed muster for earnest work. Virginia Ford was deserved special mention for her singing, dancing and dashing comedy work. Beacon Lights, which is no relation to Harbor Lights, being a wild and woolly mining camp play, had a fairly good house 15, and the more than generous display of miner's suits and pistols, guns and knives, carried joy to the hearts of the delighted in that kind of drama. The camp scene was nicely set, and the bonfire lighted up the scene quite effectively. Charles Gardner in his new play, Fatherland, 15, had the largest house of the week. It is a long time since we had a real good road play, and Gardner's proved very attractive. His quartette of Ter-lems in their queer native costumes were a great hit and enjoyed the audience. Next year he promises us a new play, Cal the Volunteer, the scene being in Saxons. Each actor will probably play the Saxophone, therefore, Marion Elmore, one of the prettiest, and most talented of singers, dancers and songstresses, and who deserves better luck, appeared 15 in the most pitiless, driving power have seen this season. Harry Telford did some clever whistling and vocal tricks, and the dancing of Olive Archmore was good. The other six artists stood around and watched them. There were less than 200 people in parquette and dress circle by careful count, and but few visible up stairs.

WICHITA.—CRAWFORD'S OPERA HOUSE: A Trip to Chinatown to fair business 15, 17. Rice's World's Fair opened to good business 15 and drew fairly well the following night. Arizona Joe 15; drew a top-heavy house. —ITEM: Charles Hagin of the World's Fair co., is an old Wichita boy and was kept busy shaking hands with his many friends here.

PITTSBURG.—OPERA HOUSE: Alone in London to a small house 15. Made stranger to a well-filled house 15. —ITEM: A large party of friends of Manager Cosgrove went up to Nishna, N. H., to witness the initial performance of The Dazzler, Lydia Thompson's new piece.

FITCHBURG.—WHITNEY'S OPERA HOUSE: Maurice Barrymore in Reckless Temple to fair business 17.

BRISTOL.—CITY THEATRE: Sam Jack's Croole Novelty co. pleased a fair sized audience, 15. Fredric Bryton in his new play, Jim, drew a good house and gave satisfaction 15. Mr. Bryton's voice is much improved since his last appearance.

NORTHAMPTON.—OPERA HOUSE: George A. Henderson's co. in Pickpockets of Paris, His Other Wife, and My Mother-in-Law week of 15-17. The co. was as bad as possible, the business worse, and the plays uninteresting. We hope to be delivered from all such combs in the future.

KENTUCKY.

GEORGETOWN.—BARLOW'S OPERA HOUSE: Lyons Comedy co. No. 2 to fair business week of 15-17.

OWENSBORO.—TEMPLE THEATRE: Corbett 17 to a good house.

MT. STERLING.—GRAND OPERA HOUSE: The Etta Reed co. week of 15-17 to good business.

LOUISIANA.

NEW IBERIA.—OPERA HOUSE: Electric Specialty Quartette colored show failed - to draw an audience large enough to warrant raising the curtain. Frank Linden 15, 17 in count of Monte Cristo and Son of Monte Cristo to good business.

MAINE.

PORTLAND.—LOTHROP'S THEATRE: Large and fashionable audiences welcomed Fanny Davenport 15, 17, and Pedra was excellently interpreted by a co. that was in every way admirable. Melbourne McDowell's Ipanoff was a strong impersonation, and he shared the honors with the star's brilliant performance of the Princess. The receipts, at advertisement prices, were close to \$1,000, and the engagement was in every way highly successful. Fredric Bryton, in his new play, Jim, did a fair business 15-17. The piece itself is rather light, but the star is surrounded by a very clever co., notably Pauline Willard, whose Mary Lawton was a graceful performance of the Princess. As was evidenced by the largest and most appreciative audience of the engagement. —CHANCE'S THEATRE: An excellent bill, barring some weak features, and assisted by a laughable afterpiece, has been the means of drawing good-sized houses week of 17-22. —ITEMS: Sons of Veterans, amateurs, produced the war drama, Acting of Potomac, 17-20 to good sized audiences.

ACTING MANAGER WILSON was in Boston. Manager Holmes, of the Rockland Opera House, has been lingering with us for several days. His home is doing finely. —Tom Sweeney was in town 17. —Business Manager De Lessee, of Frederic Bryton, left a photo of his placid countenance for the managerial gallery. Josephine Cameron writes that the New York Herald's report of her being false, and that she will fill engagements. Fanny Davenport kindly remembered the stage hands at the close of her engagement here. —Miss Annie Hyer, of this city, who created a flattering impression in Hands Across the Sea during its Boston run, is fitting herself for the stage, which she proposes to adopt in the near future. —Richard Spauld, of the Bijou, has severed his connection with Manager Chance. —Newsdealer Fessenden receives THE MIRROR Thursdays, at 5:30 P. M. —Manager Lothrop's regular stock co., including J. Gordon Edwards and Kate Glassford, in leading roles, occupy the Theatre 15 and week in Monte Cristo and Streets of New York. —Miss Willard's gown in the first act of Jim was more than generous. —George E. Lothrop was in New York week of 17, and succeeded in obtaining some fine attractions for his theatre here. —Portland has a Building Inspector, who inspects the Theatre at every performance. —Strauss and his orchestra are booked 20 for two performances.

BANGOR.—OPERA HOUSE: Fanny Davenport as Pedra to two full houses 17, 18.

BATH.—COLUMBIAN HALL: Zera Simon Specialty co. to S. R. O. night week of 15-17. —ITEM: Mel Reed, of Reed Brothers, with the Simon co., is a Bath boy.

MASSACHUSETTS.

AMESBURY.—OPERA HOUSE: Dark Secret 15, 17 to good business. Belle Stoddard gave a fine impersonation of May Joyce. Fanny Davenport in Pedra 20 to a large house. The best dramatic attraction since the opening of the Opera House. —ITEMS: Grace Thorne, of The Dark Secret, left the co. here to join Hands Across the Sea. —A. J. Faust, for two seasons with Kennedy and Williams' Time Will Tell co., is now in advance of Lydia Thompson. —The prices for Fanny Davenport's engagement were the highest in the history of the Opera House. —\$5.00 for best seats.

HAVERHILL.—ACADEMY OF MUSIC: Josephine Cameron 15; good house. Zoro 15; large house. The co. is now very strong and gave an excellent performance. Maurice Barrymore in Reckless Temple 15; fair house.

MARLBORO.—Uncle Hiram 15 to fair business. Charles McCarthy's One of the Bravest did the banner business at this house. More tickets sold than ever before at regular prices, standing room tickets were stopped before the curtain went up. The fire scene, with steam fire engine drawn by two white horses, a hose carriage drawn by another, and a stream of real water thrown on the burning building, was very realistic. It made a great hit.

CHELSEA.—ACADEMY OF MUSIC: Josephine Cameron in Forget Me-Not gave a very fine performance 15 to a light house. Mora to large audiences week of 17-22. —ITEMS: Lizzie Hunt, a Boston girl, leading lady of Master and Man, is spoken of in glowing terms by the Western and Southern critics. —Walter S. Moss has joined A. M. Palmer's Jim the Penman co. as advance, having closed with W. H. Power's Fairies Well. —Jesse West is meeting with much success as Mona in W. H. Power's Fairies Well co. —Kumof has it that Fanny Winter and Willis Sweetman are to head a new minstrel organization next season.

LYNN.—JANE THEATRE: Fanny Davenport in Pedra 15 to a large audience at advanced prices. Maurice Barrymore in Reckless Temple 15, 17 to good business. —ITEMS: Maurice Barrymore was presented with a diamond-studded Elk badge by Lynn Lodge R. F. D. E. 15, in recognition of services rendered by that gentleman at their first annual benefit. —Uncle Hiram will appear at Music Hall Thanksgiving Day. —The Muse continues to do a good business.

NEW BEDFORD.—OPERA HOUSE: Frederic Bryton 15; Sam Jack's Croole Burlesque co. 15; small houses. —LIBERTY THEATRE: Specialty; fair houses.

WALTHAM.—PARK THEATRE: The Dark Secret, with its wealth of scenic effects and aquatic accessories, drew a packed house 15 and met with great favor. Grace Thorne's portrayal of Emilie is very fine.

MILFORD.—MUSIC HALL: A large audience enjoyed One of the Bravest 17. Robert Burdette delivered his lecture, "The Pilgrimage of the Funny Man" 15, to a large audience.

FALL RIVER.—ACADEMY OF MUSIC: Frederic Bryton's new play, Jim

ROSE COCHRAN: Nashville, Tenn., Nov. 26, Louisville, Ky., 27-28, Cincinnati, O., Dec. 1-6, Frankfort, Ky., 7, Lexington, Va., Springfield, O., 10, Lima, Pa., 11, Fort Wayne, Ind., 12, Ann Arbor, Mich., 13.
 R. H. BAIRD: Taber, N. Y., Nov. 26, Camden, N. J., 27.
 ROSA VOKER: Boston, Mass., Nov. 27, Dec. 1.
 RHEA: Cohoes, N. Y., Nov. 26, Burlington, Vt., 27, Rutland, Vt., Montpelier, Vt., Montreal, Can., 1-6.
 ROSE GORDON: Augusta, Ga., Nov. 27, Athens, Ga., 28, Greenville, S. C., 29, West Point, Dec. 1, Marion, S. C., Columbia, S. C., Opelika, Ala., 4, Montgomery, Ala., 5, Rome, Ga., 6, Newnan, Ga., 7.
 RUSSELL WILD: Wichita, Kan., Nov. 26, 27, Winfield, Kan., 28, Arkansas City, Kan., 29.
 RAYMOND KINGS: Clifton, Pittston, Pa., Nov. 27, Binghamton, N. Y., 28, Auburn, N. Y., Rochester, Dec. 1-6.
 RENTON: S. PATERSON: Peoria, Ill., Nov. 27, 28, 29, 30, Wilkes-Barre, Pa., Nov. 27-29, Allentown, Pa., Bethlehem, Pa., Easton, Dec. 1, Mauch Chunk, Pa., Reading, Pa., Lancaster, Pa., 2.
 ROBERT MARTELL: Philadelphia, Pa., 24-25, Washington, D. C., Dec. 1-6, Baltimore, Md., 7-8.
 ROBERTS-SAILER: Piqua, O., Nov. 27, Troy, N. Y., 28, Greenville, S. C., Marion, Ind., 29, Chicago, Ill., 30, Dec. 1, La Grange, Ill., 2, Galesburg, Ill., 3, Dixon, Ill., 4, Belvidere, Ill., 5, Rockford, Ill., 6.
 ROYAL LANSING MUSICAL COMEDY: Independence, Mo., Nov. 26, Corvallis, Ore., Albany, N. Y., Eugene, Ore., Grant's Pass, Dec. 1, Medford, Ashland, Yreka, Cal., 2, Redding, Cal., 3, Red Bluff, Cal., 4, Willows, Cal., 5, Woodland, Cal., 6.
 SUE ABNEY: Philadelphia, Dec. 1-6.
 SUE ABNEY: New York, N. Y., city Nov. 27-29, Baltimore, Md., Dec. 1-6, Washington, D. C., 7-8.
 SHERMANSON: New York, N. Y., city Nov. 27-29, Bristol, Tenn., Dec. 1, Knoxville, Chattanooga, Ga., 2, Rome, Ga., 3, Athens, Ga., 4, Augusta, Ga., 5, Charleston, S. C., 6-7.
 SOUTHERN CROSS: Warren, Pa., Nov. 26, Meadville, Pa., 27, Toronto, Can., 28.
 SUE ABNEY: Buffalo, N. Y., Nov. 24-25.
 SUE ABNEY: Buffalo, N. Y., Nov. 24-25.
 SYLVANUS: New York, N. Y., city Nov. 27-29, Norwich, N. Y., Nov. 27-29.

SI PERKINS AND COUNTRY COUSIN

(Frank Jones) Athens, Ga., Nov. 26, Augusta, Ga., 27, Savannah, Ga., 28, Jacksonville, Fla., 29, Jacksonville, Fla., 30, Waycross, Ga., 31, Thomasville, Ga., Albany, Ga., 1, Americus, Ga., 2, Milledgeville, Ga., 3, Springfield, Ga., 4, Nodda, Dec. 1, Chillicothe, Ill., 2, Stillman, N. Y., 3, New Orleans, La., Nov. 27-29, Mobile, Ala., Dec. 1, Birmingham, Ala., 2, Atlanta, Ga., 3, Chattanooga, Tenn., 4, Memphis, Tenn., 5, Savannah, Ga., 6, Macon, Ga., 7, Columbus, Ga., 8, Birmingham, Ala., Dec. 9.

SOL SMITH RUSSELL: Dayton, O., Nov. 27, Terre Haute, Ind., 28, Springfield, Ill., 29, St. Louis, Mo., 30, Dec. 1.

STUART ROBINSON: Pittsburg, Pa., Nov. 27-29, Baltimore, Md., Dec. 1-6, Washington, D. C., 7-8.

SUBMERSE: New York, N. Y., city Nov. 27-29, Muscatine, Iowa, Dec. 1-6.

SUBMERSE (Hanson): Brooklyn, N. Y., Nov. 27-29, Providence, R. I., Dec. 1-6.

TWO JOES: Minneapolis, Minn., Nov. 27-29.

THE WIFE: Columbus, O., Nov. 27-29.

THE IRISH HEAVY: Painesville, Pa., Nov. 27-29, Bellefonte, Pa., 30, Brooklyn, N. Y., Dec. 1-6.

TWO SISTERS: Reading, Pa., Nov. 27-29, Scranton, Pa., 30, Wilkes-Barre, Pa., 31, Carbondale, Pa., Pittston, Pa., 1, Altoona, Pa., 2, Philadelphia, Pa., 3, Ogden, Utah, Dec. 1, Salt Lake City, 2, Denver, Colo., 3, Colorado Springs, 4.

THE SNOWY: Salt Lake City, Utah, Nov. 27, 28, Provo, Utah, 29, Denver, Colo., 30, Salt Lake City, 31, Ogden, Utah, 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, Dec. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31.

TWO THEATERS: Herkimer, N. Y., Nov. 27, Kingston, N. Y., 28, Schenectady, N. Y., 29, Little Falls, Dec. 1, Syracuse, N. Y., 2.

THE HOOCHMAKER: Indianapolis, Ind., Nov. 27-29, Louisville, Ky., 30, Dec. 1.

THE NATION: Kenton, O., Nov. 27, Lima, Pa., 28, Findlay, Pa., 29, Lancaster, Pa., 30, Logan, Pa., 31, Circleville, Pa., Chillicothe, Pa., Portsmouth, Pa., 1, Huntington, W. Va., 2, Charleston, W. Va., 3, Lynchburg, Va., 4, Danville, Va., 5.

THE WORLD AGAINST HER (Agnes Wallace): Frankfort, Ind., Nov. 27, 28, 29, 30, 31, Dec. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, Dec. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31.

T. C. HOWARD'S STOCK: Jamestown, N. Y., Nov. 27-29.

TWO OLD CRONIES: Kent, O., Nov. 26, Warren, N. Y., 27, New Castle, Pa., 28, McKeesport, Pa., 29, Baltimore, Md., Dec. 1-6, Providence, R. I., 7-8.

THE HUSTLER: Chicago, Ill., Nov. 27-29.

THE FAKIR: Cincinnati, O., Nov. 27-29, Louisville, Ky., Dec. 1-6, Nashville, Tenn., 7-8, Memphis, Tenn., 9.

THE SOLDIER: Boston, Sept. 27-29, indefinite.

TEN NIGHTS IN A BAR ROOM: Blairsville, Pa., Nov. 27, Scottsdale, Pa., 28, Leannette, Pa., 29, Connelville, Pa., Dec. 1.

TOWN LOIS: Leavenworth, Kas., 26, Lawrence, Kas., 27, Pleasant Hill, Mo., 28, Lexington, Mo., 29.

THE OLD HOME: Stedman Thompson: N. Y., city Oct. 6, indefinite.

THE CHARITY BALL: Cleveland, O., Nov. 27-29.

THE BURGLES: Ashland, Wis., Nov. 27, Duluth, Minn., 28, St. Paul, Dec. 1-3, Minneapolis, 4-6, Mankato, Minn., 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, Dec. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31.

THE SILENT PARTNER: Jersey City, N. J., Nov. 27-29.

TWELVE TEMPTATIONS: Omaha, Neb., Nov. 27, 28, 29, 30, Cedar Rapids, Ia., Dec. 1-4.

UNDER THE GASOLINE: New Orleans, La., Nov. 27-29.

U. S. MAIL: Kansas City, Mo., Nov. 27-29, Leavenworth, Kan., Dec. 1, St. Joseph, Mo., 2, Topeka, Kan., 3, Lawrence, Kan., 4, Atchison, Mo., 5, Omaha, Neb., 6, Council Bluffs, Ia., 7.

UNCLE HIRSH: Lynn, Mass., Nov. 27-29.

UNCLE TOM'S CABIN (Peck and Fursman): Baltimore, Md., Nov. 27-29.

UNCLE TOM'S CABIN (Stetson): Norristown, Pa., Nov. 27-29.

UNCLE TOM'S CABIN (N. E. Souvenir): Malden, Mass., Nov. 27, Waltham, 28.

UNCLE TOM'S CABIN (Weber): Grand Rapids, Mich., Nov. 27-29, Chicago, Ill., Dec. 1-6.

UNCLE TOM'S CABIN (Middaugh): Westfield, Mass., Nov. 27.

WORLD'S FAIR: Memphis, Tenn., Nov. 26, Nashville, Tenn., 27, Louisville, Ky., Dec. 1.

WILLIAM REDMUND: Parsons, Kan., Nov. 26, Fort Scott, Mo., 27, Sedalia, Mo., 28, Moberly, Mo., 29, Ottumwa, Ill., 30, Galesburg, Ill., 31, La Salle, Ill., 1, Chicago, 2-3.

WARRIOR BROTHERS: Philadelphia, Pa., Nov. 27, Dec. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, Dec. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31.

W. I. STANLEY: St. Louis, Mo., Nov. 27-29, Memphis, Tenn., Dec. 1, Nashville, Tenn., 2, Cincinnati, 3.

WORLD (J. Z. Little): Haverhill, Mass., Nov. 27, Turner's Falls, N. Y., 28, Worcester, Mass., Dec. 1.

W. H. CRANE: N. Y., city Sept. 8, indefinite.

WATER QUEEN (Kraly): Fort Worth, Tex., Nov. 27, Dallas, 28, Hot Springs, Ark., Dec. 1, Little Rock, 2, Memphis, Tenn., 3.

WATER COMEDY: Rock Haven, Pa., Nov. 27-29, Sunbury, Dec. 1-3.

2020: Clinton, Mass., Nov. 26, Marlboro, 27, North Attleboro, 28, Plymouth, Dec. 1, 2, Fall River, 3, Brockton, 4, New Bedford, 5, Taunton, 6, South Framingham, 7, Fitchburg, 8, Keene, N. H., 9, Belvidere, Vt., 10.

ZERIE THURBER: Pottsville, Pa., Nov. 26, Easton, Pa., 27, Norristown, Dec. 1-3, Trenton, N. J., 4-5.

OPERA AND CONCERT

AMALDO CONCERT: North Platte, Neb., Nov. 27, Livingston, 28, Hedrick, Dec. 1, Hastings, 2, Kearney, 3, Central City, 4, Aurora, 5, Columbus, 6, Fremont, 7, Seward, 8, Crete, 9, Beatrice, 10, Nebraska City, 11.

AGNES HUMINGTON: Boston, Mass., Nov. 27, Dec. 1, Philadelphia, 2-3.

ARNOVA OPERA: Philadelphia, Nov. 24, Dec. 25.

ARNOVA OPERA: Seattle, Wash., Nov. 26, Tacoma, 27, Portland, Ore., Dec. 1-6.

BOSTON DEALS: Minneapolis, Minn., Nov. 26, St. Paul, 27-28, Cedar Rapids, Ia., Dec. 1.

BOSTON DEALS: Cleveland, O., Nov. 27-29, Cincinnati, 30, Dec. 1, Pittsburgh, Pa., 2.

BAKER'S OPERA: York, N. Y., Nov. 27-29, Albany, N. Y., 30, Greenburgh, N. Y., 31, Altoona, Pa., 1.

CORRADO: Lafayette, Ind., Nov. 26, Fort Wayne, 27, Toledo, 28, Jackson, Mich., Dec. 1, Bay City, 2, East Saginaw, 3, Grand Rapids, 4, Muskegon, 5, Kalamazoo, 6, Elkhart, Ill., 7, Rockford, 8, Dubuque, 9, Davenport, 10, Peoria, Ill., 11, Chicago, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, Dec. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31.

Nov. 26, South St. Marie, 27, Chiboguan, 28, Potosky, 29.

CARRINGTON OPERA: Duluth, Minn., Nov. 27, West Superior, Wis., 28, Brainerd, Minn., 29, Crookston, 30.

CORINNE: Cleveland, O., Nov. 27-29, Chicago, Ill., Dec. 1-3.

CORINNE: Cleveland, O., Nov. 27-29, Chicago, Ill., Dec. 1-3.

CONRAD OPERA: Atlanta, Ga., Nov. 27-29, Augusta, 30, 31.

CORINNE OPERA: Topeka, Kan., Nov. 26, 27, St. Joseph, Mo., 28, 29, Kansas City, Dec. 1-6, Fortia, Ill., 7-8.

DELA OPERA: Louisville, Ky., Nov. 27-29, Pittsburg, Pa., Dec. 1-6.

FAUST UP TO DATE: Harlem, N. Y., Nov. 27-29.

FAUST (Reeves): Trenton, Pa., Nov. 27, Kittinging, 28, Newcastle, 29, Sharon, Dec. 1, Youngstown, O., 2, Akron, 3, Kent, 4, Canton, 5, Wooster, 6, Mt. Vernon, 7, Coshocton, 8, Newark, 9, Shawnee, 10, Logan, 11, Lancaster, 12, New Castle, O., Nov. 26, Pittsburg, 27, Altoona, 28.

GILBERT OPERA: Trenton, O., Nov. 26, 27, Huntington, W. Va., 28, 29.

HARVARD QUARTET: Flint, Mich., Nov. 26, Detroit, 27, Grand Rapids, 28, Marion, 29.

HEER OPERA: Lebanon, Mo., Nov. 27, Springfield, 28, Altoona, 29.

HILD-PARK CONCERT: Frederick, Md., Nov. 27, York, Pa., 28, Altoona, 29.

GRAND OPERA: Denton, Tex., Nov. 26, Greenville, 27, Tyler, 28, Shreveport, La., Dec. 1, Hot Springs, Ark., 2, Pine Bluff, 3, Helena, Little Rock, 4, Ft. Smith, 5, Springfield, Mo., 6, Hiss OPERA: San Francisco, Cal., Nov. 27, indefinite.

JUDY OPERA: Charleston, S. C., Nov. 27-29.

LOUIS GIER: Littleton, N. H., Nov. 26, Portland, Me., 27, Lewiston, 28, Skowhegan, 29, Boston, Mass., Dec. 1, Waltham, 2, Concord, 3, Portsmouth, N. H., 4, Plymouth, 5, Methuen, Mass., 6, Worcester, 7, East Hampton, 8, Albany, N. Y., 9.

LITTLE TYCOON: Lexington, Ky., Nov. 27, 28, Frankfort, 29, Chattanooga, Tenn., Dec. 1, 2, Atlanta, Ga., 3, 4, Augusta, 5, 6, Charleston, S. C., 7, Savannah, Ga., 8, 9, 10.

MC CALL OPERA: Minneapolis, Minn., Nov. 27-29.

MARIE GREENWOOD OPERA: Rockland, Ill., Nov. 26, Duquoin, Ia., 27, Cedar Rapids, 28, N. Y. SYMPHONY: Greenville, Pa., Nov. 26, New Castle, 27, Martin's Ferry, O., 28, Allegheny City, Pa., 29.

OSCAR MOORE CONCERT: Edinboro, Pa., Nov. 26, Meadville, 27, Allegheny, 28, Delaware, O., 29.

PAULINE HALL OPERA: Syracuse, N. Y., Nov. 26, Rochester, 27-29, Brooklyn, Dec. 1-6.

POOR JONATHAN: N. Y., city Oct. 14, indefinite.

PEARL OF PERKINS: Kansas City, Mo., Nov. 27-29, Sedalia, Dec. 1, Springfield, 2, Fort Smith, Ark., 3, Little Rock, 4, Hot Springs, 5, Sherman, Tex., 6, Fort Worth, 7, Dallas, 8, 9.

RED HUSSAR: Washington, D. C., Nov. 27-29.

SCHUBERT ARLETTY: New Brunswick, N. J., Nov. 27, Philadelphia, Pa., 28, Harlem, N. Y., 29, Philadelphia, Pa., 30, Summit, N. J., Dec. 1, New Utrecht, N. Y., 2, Sayville, 3, Orange, N. J., 4, Trenton, 5.

SERAPH OPERA: Boston, Mass., Nov. 26, 27, Portland, Me., 28, Worcester, Mass., 29, Boston, 30, Providence, R. I., Dec. 1, Springfield, Mass., 2, Hartford, Conn., 3.

SEA KING: Philadelphia, Pa., Nov. 27-29, Pittsburg, Dec. 1-6, Indianapolis, Ind., 7, 8, Columbus, O., 9-12.

THE MERRY MONARCH (Francis Wilson): Boston, Mass., Nov. 1-3, Dec. 1.

WILDER OPERA: Cincinnati, O., Oct. 12-Dec. 26.

VARIETY AND BURLESQUE

ADAM REINHOLD: New Haven, Conn., Nov. 26, Meriden, 27, Bridgeport, 28, New Britain, 29, Hartford, 30, New Philadelphia, O., Nov. 26, Newark, 27, 28, Richmond, Ind., 29.

CITY CLUB: Rochester, N. Y., Nov. 27-29, Syracuse, Dec. 1-6.

CECILE BURLESQUE: Binghamton, N. Y., Nov. 27, 28, 29, 30, 31, Dec. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, Dec. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31.

FAY FOSTER BURLESQUE: Binghamton, N. Y., Nov. 27, 28, 29, 30, 31, Dec. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, Dec. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31.

HARRY KIMBLE: Brooklyn, N. Y., Nov. 27-29, Paterson, Dec. 1-6.

GABRIEL BURLESQUE: N. Y., city Nov. 27-29.

GUS HILL: Cleveland, O., Nov. 27-29, Buffalo, N. Y., Dec. 1-6, Albany, 7-8.

HOWARD BURLESQUE: St. Louis, Mo., Nov. 27-29.

HERMANN'S TRANSALPINE: Los Angeles, Cal., Nov. 27-29, Oakland, Dec. 1, 2, San Jose, 3, Stockton, 4, Sacramento, 5, Portland, Ore., 6-9.

HARRY WILLIAMS: Cincinnati, O., Nov. 27-29.

HOWARD BURLESQUE: Providence, R. I., Nov. 27-29.

HANCOCK VOLTER AND MARINETTE: Denver, Colo., Nov. 27-29, Aspen, 30, Leadville, Dec. 1, Pueblo, 2, Colorado Springs, 3, Kanona, 4, Dec. 5-7.

HARRY KIMBLE: Brooklyn, N. Y., Nov. 27-29, Washington, D. C., Dec. 1-6.

HYDE SPECIALTY: Chicago, Ill., 27-29, Huntington, Ill., Dec. 1, Fort Wayne, 2, Richmond, 3, Lima, O., 4, Sandusky, 5, Erie, Pa., 6, Buffalo, N. Y., 7-9.

IRVIN BROS.: Philadelphia, Pa., Nov. 27-29.

INTERNATIONAL VAUDEVILLE: Philadelphia, Pa., Nov. 27-29, Brooklyn, N. Y., Dec. 1-6, N. Y., city 7-9.

LEADER'S NOVELTY: Geneva, N. Y., Nov. 26, Canandaigua, 27, Newark, 28, Albany, 29, Penn Van Dec. 1, Watkins, 2, Hornellsville, 3, Wellsville, 4, Olean, 5, Bradford, Pa., 6, Salamanca, 7, Jamestown, 8, Lockport, 9, Buffalo, N. Y., 10, Dec. 11.

LEADER AND WILLIAMS: Indianapolis, Ind., Dec. 1-6.

MAY FISKE: Dallas, Tex., Nov. 27-29.

MOGENSEN: Boise City, Idaho, Nov. 27-29.

NIGHT OWLS: N. Y., city Nov. 27-29.

NELSON'S WORLD: Pittsburg, Pa., Nov. 27-29, Wheeling, W. Va., Dec. 1, 2, Barton, O., 3, Cleveland, 4.

OUR AMERICAN BEARS: Milwaukee, Wis., Nov. 27-29, Chicago, Ill., Dec. 1-6.

PARTIAN POLLY: Harlem, N. Y., Nov. 27-29.

ROSE HILL'S BURLESQUE: Syracuse, N. Y., Nov. 27-29, N. Y., city Dec. 1-6, Newark, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, Dec. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31.

RELLY WOMAN: Baltimore, Md., Nov. 27-29.

RELLY WOMAN: Chicago, Ill., Nov. 27-29.

SAN DEVERE: Washington, D. C., Nov. 27-29.

SHERMAN AND FLYNN: Pittsburg, Pa., Nov. 27-29, Baltimore, Md., Dec. 1-6.

TONY PASTOR: N. Y., city Oct. 27, indefinite.

VALDES SISTERS: Buffalo, N. Y., Nov. 27-29.

WILDER AND FILLIS: Providence, R. I., Nov. 27-29.

WILDER AND FILLIS: Chicago, Ill., Nov. 27-29.

WILLIAMS AND OPERA: Cincinnati, O., Nov. 27-29.

WILLIAMS AND MARTELL: Paterson, N. J., Nov. 27-29, Waterbury, Conn., Dec. 1-3, New Haven, 4-6.

MINSTRELS

AL. G. FRIED: Clarksville, Tenn., Nov. 27, 28, Paducah, Ky., 29, Cairo, Ill., 30, Jackson, Tenn., Dec. 1, Florence, Ala., 2.

BEACH AND BOWERS (Southern): Jacksonville, Fla., Nov. 27, Greenville, 28, Palestine, 29, Sherman, 30, Paris, Dec. 1, Leavenworth, 2, Gainesville, 3.

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LEARNING to act has its drawbacks like everything else in this world. A fashionable amateur says of her training under Belasco: "I felt like a jointed wooden doll, and after he had worked my arms and feet a while and limbered my spine by a succession of poses, I shouldn't have been a bit surprised if he had unscrewed my head at the neck and readjusted it."

WHEN all the world was young, lad,
And you were very green,
You sang of melting eyes, lad,
And locks of satin sheen;
You saw them in the theatre
And thought the world so gay,
But now you're on the stage yourself
You do not feel that way.

JONES.—"I hear Hoyt has written a pathetic drama."
BONES.—"No! What is it?"
JONES.—"A Texas Tear."

THE Amazons in Pauline Hall's Opera company recently sent "mash notes" to some Philadelphia clubmen, requesting them to give a supper as they, the girls, were very dull and lonesome. The Philadelphia clubmen turned the notes over to the authorities, and now the girls realize just how dull they were.

SAYS a Western fashion journal: "The return of the bustle is an assured fact." And now the question arises, will it come alone in a box, or how?

LAUGH, and the world laughs with you, but not always—if you are a farce-comedian.

WALKER.—"Have you seen that notice posted in the green-room?"

CONOFF.—"No. What is it?"
WALKER.—"All members of the company will be expected to make sacrifice hits."

LIFE is not all sunshine even for the Kendals. The newspapers will continue to put two "Ts" on the end of their name.

ROBERT MANTELL plays Hamlet in a light wig, and a rival emotional star says that he will dress it in a cape overcoat and patent leather shoes next.

SARA BERNHARDT will have real snakes in Cleopatra, and the man who goes out for a clove between the acts will realize more than ever the error of his way.

JEROME K. JEROME says: "A man's heart is a fire-work that once in a lifetime flashes heavenward." The difficult thing to decide is just when that time is.

A NEW magazine called a *Modern Review* is to be started, the object of which will be to criticize critics. Then the haughty critic will know how it is himself.

DURING THE CENSUS RECOUNT.

"You are an actor, you say?"
"Yes, sir, and you may put me down as three."

"Why so?"
"Well, I double up in the new play as Lord Montmorency Flyhigh and a Dutch servant, and I work the thunder in the wings during the great storm scene."

IN days of old when knights were bold,
As in the song we sing,
A tourney fight at dead of night
Was quite the proper thing;
So on the stage folks tune and rage
And poke with spears in fun;
That you and I may thus desire
Just how the thing was done.

THE Brooklyn *Eagle* is responsible for the statement that Mr. Kendal is hopelessly addicted to rice pudding.

SNEERVELL.—"Funny thing happened at the theatre last night. Leading man shot himself in the shoulder."

LEIGHO.—"Well, what was funny about that?"

SNEERVELL.—"Why, he knew it was loaded."

LEWIS MORRISON, the well-known star, heroically jumped in front of a freight train at the Highlands, opposite Poughkeepsie, and rescued a girl from being run over, the other day C. H. Lambert, the general Passenger Agent of the West Shore Railroad, has written to notify him that his name has been recorded on the roll of honor of the West Shore, and that the officials of the road will take some action in the matter.

F. S. HEFFERNANN, manager of the Grand Opera House, Springfield, Mo., wires that the event of the local season was the appearance of Maude Granger in *Inherited* the other night, when the house was packed with the *Life* of Springfield and the surrounding towns. The leading society women of Springfield tendered Miss Granger a reception at the Metropolitan Hotel prior to the evening's performance.

*The rate for cards in Managers' Directory is \$1 per line for three months.

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Population 2,500. Seats 750. Complete to all appointments. Will be ready for booking Oct. 10 for season of 1900-01. A first-class attraction wanted for Oct. 10.
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Manager and Proprietor.

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Amusement Manager.

HAZLETON, PA.

BROAD STREET OPERA HOUSE.
Population, 10,000. Seating capacity, 1,200. Complete in all appointments. Stage, 60ft by 30ft, to curtain. Line drops 20ft. Trusses, 60ft, to rigging. Complete set of scenery. Playing now but first-class attractions. Managers having open time, wire or write to
W. J. DE FUE, Manager.

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OPERA HOUSE.
Seats 800. Stage, 30x30. Population, 2,000. Share or rent.
Address: H. PETERSEN, Manager.

MONONGAHELA CITY, PA.

OPERA HOUSE.
Population, 4,000. Seating capacity, 600. Some open dates for 1900-01. Good shows wanted. H. J. GAMBIE, Proprietor.

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NICHOLS OPERA HOUSE.
New house. Will be completed Dec. 15, 1900. Population of town and vicinity, 6,000; capacity, 600; complete scenery; stage, 25x30; electric lights; steam heat. Only Opera House in town. Ground floor. Nine miles from Stamford, and fourteen from Norwalk. Only one attraction every two weeks. Sharing terms only. OPENING ATTRACTION WANTED.
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Griswold Opera House, Troy, N. Y., Dec. 24, Christmas, 26, 27, Jan. 5, 6.

Wilmington, Del., Christmas, Dec. 26, 27.

Hartford, Dec. 8, 15, 16, 22, 23, 24, Jan. 1, 2, 3.

New Haven, Dec. 15, 16, 17, 18, 20, 22, 23, 24, 27, 29, Jan. 1, 2, 3.

Bridgeport, Dec. 10, 15, 16, 17, 18, 19, 22, 23, 24, Christmas, 27, Jan. 1.

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